

"KNOWING IS NOT ENOUGH"

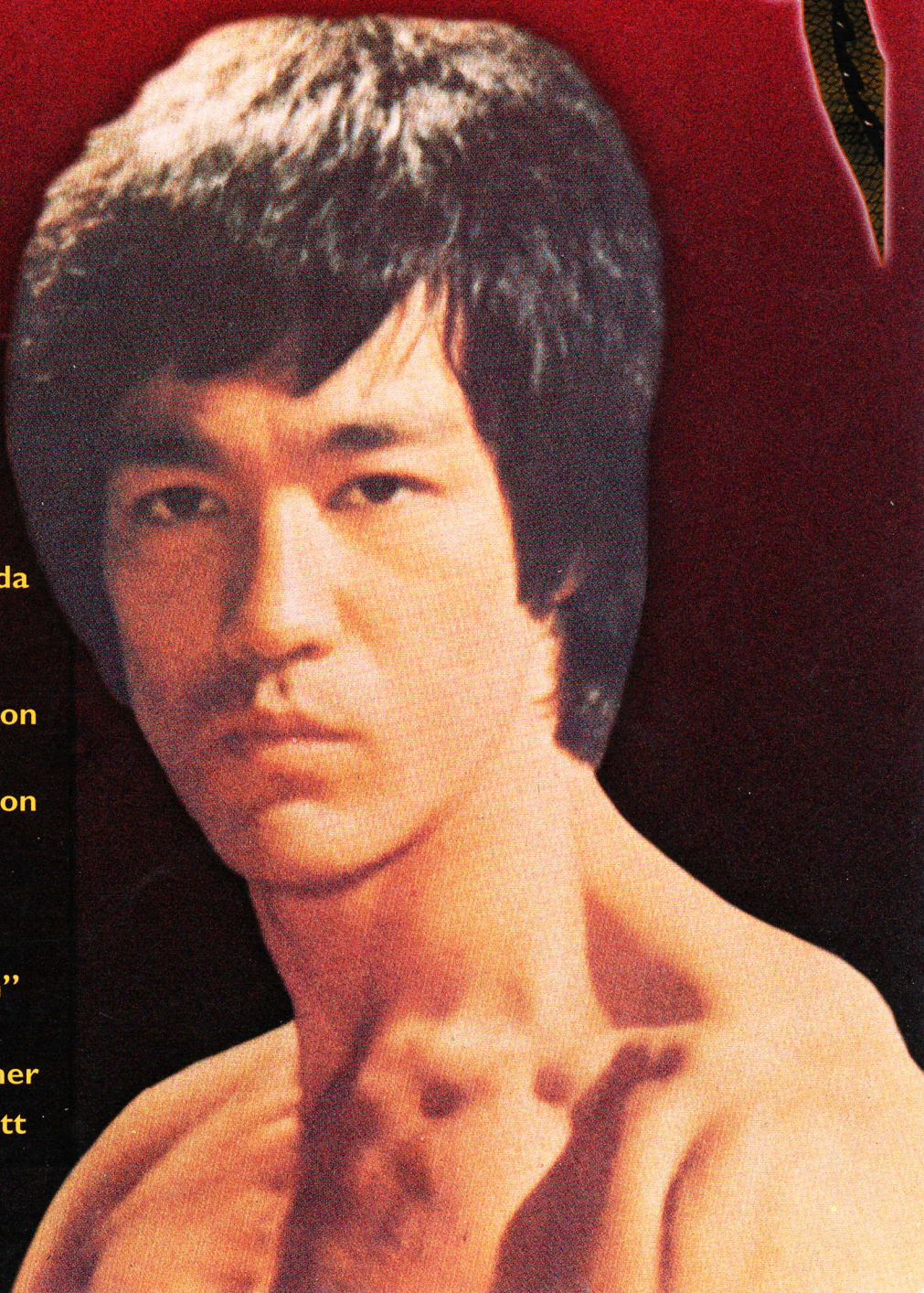
The Official Newsletter of
The Bruce Lee Educational Foundation

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EDITORIAL

2001: A European Odyssey

By Tommy Gong

The 5th Annual Jun Fan Jeet Kune Do Seminar in Holland, though rather small in numbers, was a smashing success. Due to the efforts of our European coordinators for the event, James ter Beek and George Sirag, the Bruce Lee Educational Foundation was able to stretch out its wings and reach even further to the other side of the world in Europe.

The venue was just about as perfect a location as we could have for our annual seminar. Now I know that we can't please everyone with the various tweaks we have applied to improve our event each year, but the isolation that the Golden Tulip Conference Center in Leeuwenhorst provided was exactly what the serious martial artists and Bruce Lee fans requested over the last two years: access to the various people who knew Bruce Lee in a more intimate setting. With the facility somewhat isolated from the city and surrounded by the tulips, which were in bloom, the participants were not distracted by city life.

There was plenty of space for instructors to converse and share their experiences with participants on a more personal level, and we realize how important this one-to-one interaction is for participants, especially first-year attendees. The Conference Center also provided everything we needed for the annual seminar and memorial banquet all under one roof, including rather large hotel rooms (by European standards) and a restaurant that could handle providing meals for five hundred people without having them wait in line! Only twenty minutes away from Amsterdam, many of the instructors' spouses spent the day sightseeing and shopping in Holland's most (in)famous city.

This year's event was truly international in that not only was it being held overseas, but people from all over the world traveled to the Netherlands for the occasion. In addition to the Europeans (Great Britain, Scotland, France, Spain, Italy, Germany) we had participants traveling from Singapore, Shanghai, and of course, the good ol' USA. I have to really tip my hat to those who took the time out of their busy lives and traveled so far to pay their respects to Bruce Lee and his family as well as supporting the

Foundation by attending the event.

The training sessions were almost like private workout sessions with each instructor because there were only about ten students per session. The serious martial artist who did not attend this year's event really lost out on an invaluable opportunity to train with many of the men who studied directly under Bruce Lee. Compared to our first year's seminar, where all of the participants convened in one large room where the training was not all that personal, we provided this year's participants with almost one-on-one training on a more intimate level. An

interesting contrast in one session was having Bruce Lee's first student, Jesse Glover, and his last student, Ted Wong teach together. It gave the student the

opportunity to compare and contrast Lee's earlier and later training. As mentioned in Ted's book, "Jeet Kune Do vs Wing Chun Gung Fu: A Comparison," most people would not think that they studied from the same instructor, because Bruce Lee was evolving his art. One welcomed addition to our prestigious instructional staff was Jerry Poteet, who provided much personal training based on the battle wounds he showed at lunchtime.





I must especially give our senior instructors a big pat on the back because they had to teach five sessions on Saturday and five sessions on Sunday. Many of these men are in their seventies now! Being the troopers that they are, they kept up their intensity in each session throughout the weekend. So a big round of applause for them and all our distinguished instructors!

During the banquet, we did not have "special guests" speak as we have in the past. Instead, each first generation board member gave a brief recollection of their famous teacher giving us a more complete picture of Bruce Lee. The theme of the banquet speeches was "pieces of the puzzle," which helped to fill in the Bruce Lee puzzle. The Foundation felt that since many European fans have never even had the chance to meet many of the board members, it would be appropriate to give them a chance to hear their anecdotes regarding Bruce Lee. We heard various stories of Bruce Lee the man, the martial artist, the family man, the husband, etc. Some stories were quite emotional and revealing.

In Linda Lee Cadwell's session, she introduced a portion of John Little's documentary, "A Warrior's Journey," focusing on the restored Game of Death fight scenes with Dan Inosanto, Ji Han Jae, and Kareem Abdul-Jabbar. Those people who attended the memorial banquet last year recall that only the scene with Hapkido expert Ji Han Jae was shown as the entire

restoration was not yet complete. Linda also used her session to field questions from the participants.

One may realize that with higher expenses such as jet travel to Europe, along with the lower turnout in terms of participants, that the event was not as financially successful as

(continued on next page)

KNOWING IS NOT ENOUGH

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BLEF members at annual meeting.

in years past. But, we were able to deliver Bruce Lee's teachings and experiences to people who would not otherwise have been able to benefit simply because it is too far and expensive for them to travel to the United States. We have quite a number of general members from foreign countries, and we felt that it was important to hold our fifth annual event overseas. The goals of the Bruce Lee Educational Foundation are to preserve and perpetuate Bruce Lee's art of Jun Fan Jeet Kune Do and to provide this information around the world. This was achieved and was of primary importance; all else is supplemental.

We are still contemplating where our next annual seminar will be. Your input would greatly aid in our decision-making. Just a phone call or email with a suggested location would be

great. Furthermore, we are planning to revamp our seminar format so that it will be something new, along with something old as well as truly touching the masses of Bruce Lee fans all over the world. Your suggestions in this regard would be greatly appreciated as well.

While many of the board members spent extra time in Europe sightseeing and teaching seminars elsewhere, I had to return to the States the very next morning. In actuality, all I really got to see of this beautiful country was the airport, the conference center, and the tulip fields in between. Many people had noticed that my wife, or rather my better half, was

not by my side in Holland. At all of the previous events, Sherry is constantly running errands for me, while still smiling to the participants. Well, the reason is because we are going to have our first child this fall! Now, perhaps next year, she will be running all kinds of errands for me, as usual, except with a stroller in hand...



5th Annual Bruce and Brandon Lee Memorial Banquet



Nucleus at BLEF members meeting.

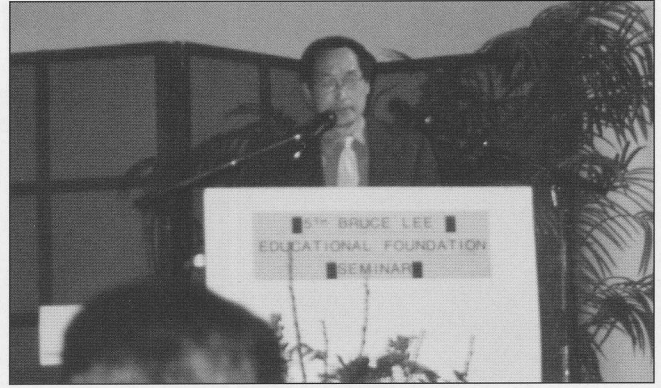


George Lee retires from BLEF.

Speakers from the 5th Annual BLEF Seminar



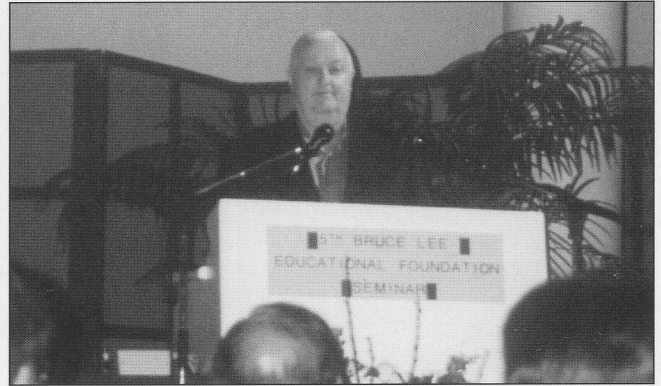
Allen Joe



Ted Wong



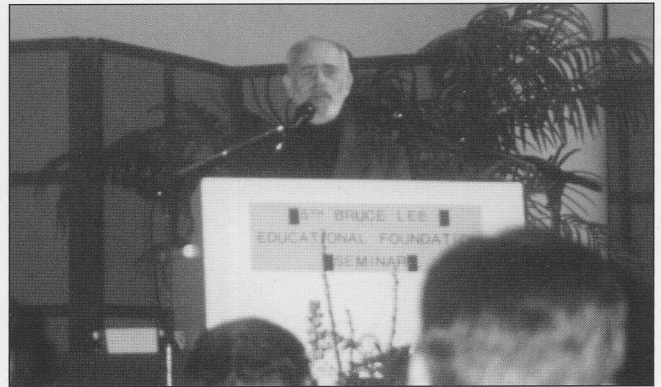
Dan Lee



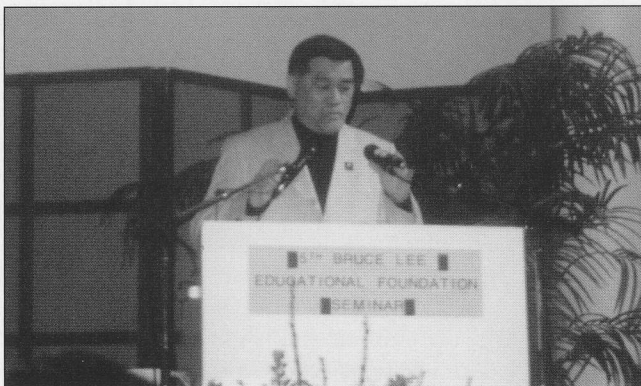
Pete Jacobs



Bob Bremer



Steve Golden



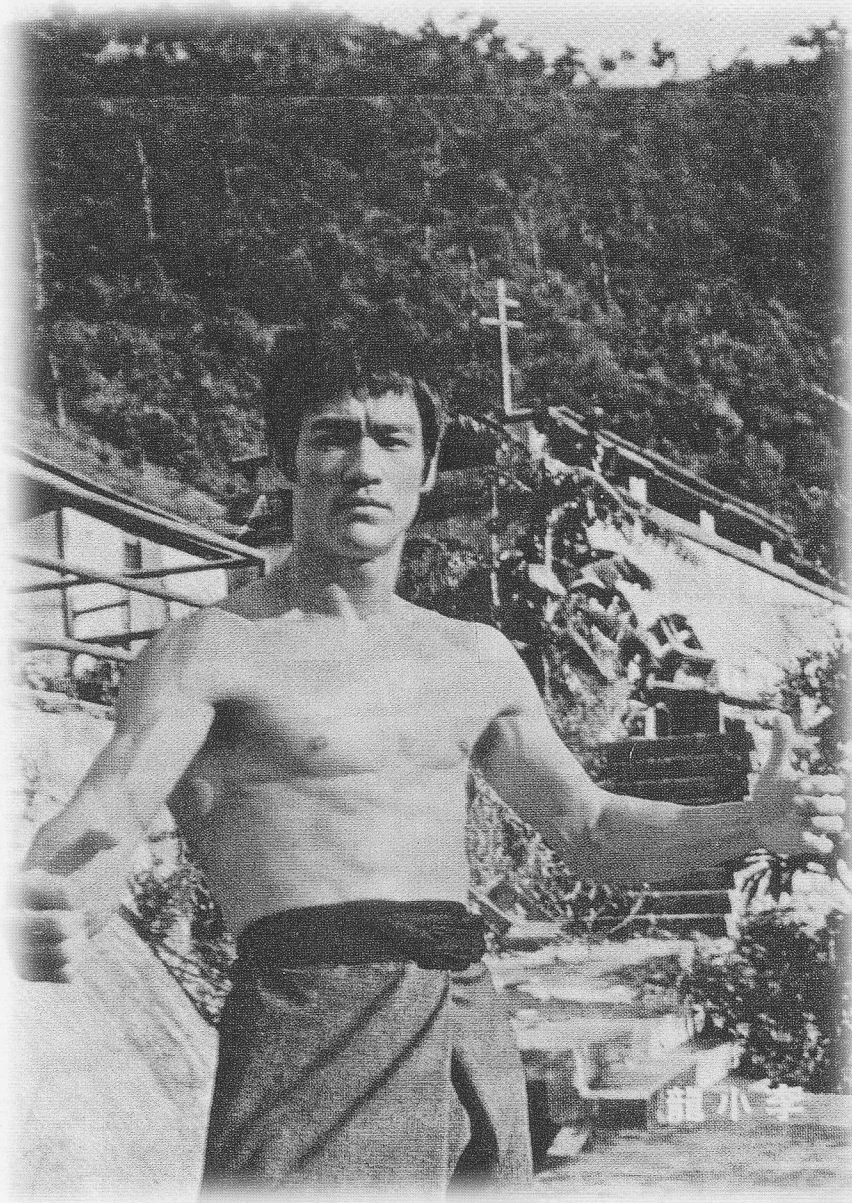
Richard Bustillo



Shannon Lee Keasler and Linda Lee Cadwell

THE WISDOM OF BRUCE LEE

This Issue: "The Path to Truth and Success"



In 1971, Bruce Lee made what in most people's minds is considered a BIG decision. He moved to Hong Kong and pursued opportunities there. He uprooted the normal regime of his life and his family, and he moved halfway around the globe. True that Hong Kong was not an altogether unfamiliar place for him, and true that there were prospects there, but there was no certainty and no safety net - only that of Bruce's own self-confidence. This move was characteristic of Bruce and representative of his own beliefs in many ways.

After struggling for a time in Los Angeles with his career and the barriers placed before him, Bruce could have been defeated. He could have lost faith in himself and his ideas. He

could have lost steam, given up, become discouraged. But, other than the doubts we all have from time to time, to become defeated would not have been in keeping with the man.

There were two major factors that lead to the decision to move to Hong Kong in 1971. Bruce had been working diligently on the screenplay "The Silent Flute", and it looked like there was genuine studio interest. Bruce was sent along with his partners, James Coburn and Stirling Silliphant, to India to scout locations and was excited about the prospect of having a showcase for his martial arts, especially in film rather than television. At the same time, Bruce had come up with a concept for a television series and pitched it to executives with a rousing reception. The realization of one, the other, or both seemed paramount. The future of his career and his family's well-being seemed dependent on getting one of these projects off the ground.

Upon returning from India, dissatisfaction was expressed on the part of his partners toward the locations they had seen, and after a time, interest dwindled on the part of the studio, and all seemed to become silent. With the series, it was decided, as we all now know, that an Asian actor could not carry an American television show, and the series, 'Kung Fu' was made with David Carradine at the helm. These two turns of event came as huge blows to Bruce and his family.

The year before on a trip to visit family, Bruce and Brandon had gone to Hong Kong. There, Bruce discovered that the 'Green Hornet' was a popular show, but it was called the 'Kato Show'. Bruce did some impromptu interviews and returned invigorated and excited to the United States. Then, in 1971, when all seemed at a loss, Bruce and Raymond Chow at Golden Harvest got in touch, and Raymond sent someone to negotiate a deal for 'Kato' to come and do movies in Hong Kong. Bruce had recently finished filming the premier episode of 'Longstreet' in the US, but faced with no solid prospects, he decided to take the two picture deal and head to Thailand to film 'The Big Boss'.

As a point of interest, Golden Harvest flew Bruce directly to Thailand for the filming rather than have him first come to Hong Kong for fear that Run Run Shaw or some other movie mogul would try to woo him away. Linda and the kids stayed in L.A. while Bruce went off to do this first film. During filming, he continued to have doubts about the success of the film as Bruce and the director were constantly at odds. Bruce was continually discouraged by the manner of the production

noting that the industry hadn't seemed to change in a hundred years.

After finishing the film, Bruce returned to Los Angeles and rave reviews for the episode of 'Longstreet' he had filmed. Talks immediately began for him to do two more episodes, but Bruce had a commitment to do another film for Golden Harvest. Bruce wanted his career to be ultimately in America because he thought that there was more opportunity for the beauty of his culture and his art to reach the rest of the world. He wished to raise his family in the US. He was torn as to whether or not to honor his contract with Golden Harvest or stay and do 'Longstreet'.

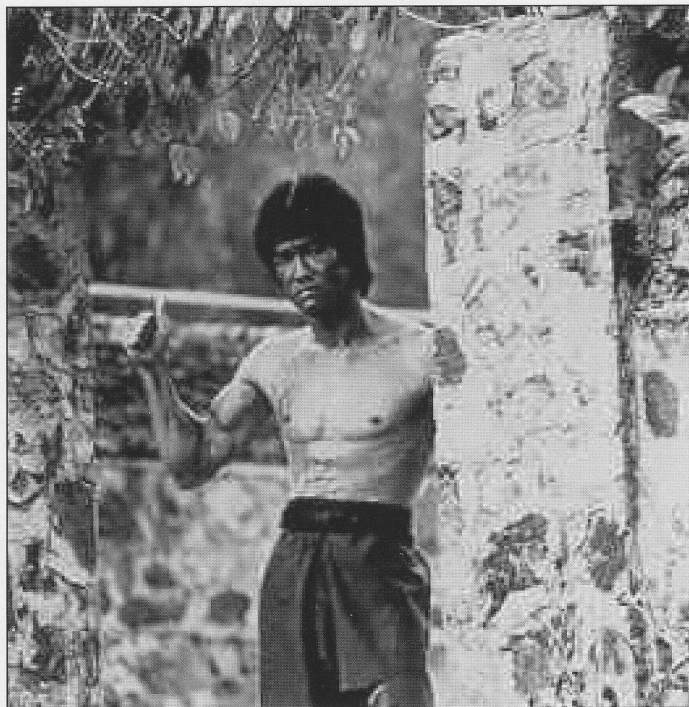
As talks continued surrounding 'Longstreet', it became apparent that the roles they were offering Bruce were not of the same stature as the original role he had portrayed. It would not be the same kind of showcase. Discouraged yet again, Bruce returned to Hong Kong for the premier of 'The Big Boss'. Concerned that the release of this film would be less than dazzling, Bruce awaited the reaction of the audience.

The film, as we know, was a resounding success, and Run Run Shaw and others did try to steal Bruce away to work for them. And so the decision was made to go to Hong Kong and make 'Fists of Fury'. Bruce moved his family east and made a firm decision to use this opportunity as a stepping stone toward the ultimate goal of having a career in America. He made a conscience effort during the years he lived in Hong Kong to keep in touch with his Hollywood contacts so that when the opportunity to make 'Enter the Dragon' arose, Bruce was already there- ready, willing, and more than able.

It took a special kind of perseverance to weather this stormy period of Bruce's life. Bruce himself has said it best in his own notes or 'reminders' to himself, for once it is written down, it is in some small way manifest.

"Defeat is ... a state of mind; no one is ever defeated until defeat has been accepted as a reality. To me, defeat in anything is merely temporary, and its punishment is but an urge for me to greater effort to achieve my goal. Defeat simply tells me that something is wrong in my doing; it is a path leading to success and truth."

"I begin to appreciate now the old saying 'he can because he thinks he can.' I believe that anybody can think himself into his goal if he mixes thought with definiteness of purpose, persistence, and a burning desire for its translation into reality."



"Believe me that in every big thing or achievement there are always obstacles, big or small, and the reaction one shows to such obstacles is what counts, not the obstacle itself."

So, action! Action! Never wasting energy on worries and negative thoughts. I mean who has the most insecure job as I have? What do I live on? My faith and my ability that I'll make it."

"There are two ways of making a good living. One is the result of hard work, and the other, the result of the imagination (requires work, too, of course). It is a fact that labor and thrift produce a competence, but fortune, in the sense of wealth, is the reward of the man who

can think of something that hasn't been thought of before. I know my idea is right, and, therefore, the results would be satisfactory. I don't really worry about the reward, but to set in motion the machinery to achieve it. My contribution will be the measure of my reward and success."

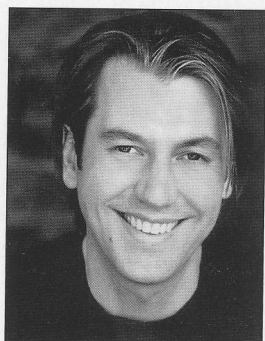
— Bruce Lee



FROM THE NUCLEUS

What Makes JKD Different Than Kickboxing Today?

By Cass Magda



In the late 60's and early 70's the JKD clan was on the cutting edge of martial arts development in America. Bruce Lee's students were sparring full contact, and emphasized conditioning in their training. They had vigorous training similar to boxers and used equipment like hand pads, jump ropes, and kicking shields. They wore protective equipment and went 'all out' in the sparring. This is typical today but unheard of for martial arts karate people in the 60's and early 70's. Some well known tournament champions of the day took JKD ideas and introduced them as "kickboxing" to the American public in the 70s. Today the term kickboxing is in common usage. However, JKD was never meant to be a ring sport. Although it may have been the precursor to American kickboxing today, it always trained with the idea of self defense for the street.

The structure of JKD is like kickboxing in some ways and yet much more. A boxer or kickboxer uses his weak side forward. The jab is used as a setup, a minor blow to set up the major blows. The foot jab is used in much the same way. The lead jab and the foot jab are never used as the primary blow. The jab is used as a tool to work his way in, then deliver the other punches to knock the opponent out. Conversely, JKD puts the strongest side forward. The weak side is put back for more power so that there are two strong hands now instead of one like in boxing. The lead leg and arm tools become the primary striking weapons. They are closest to the targets and the most coordinated and most accurate. The lead leg and arm will most often be the first tools the JKD man hits, blocks or grapples with. He will have the most confidence with his strongest side first engaging with the opponent. The JKD man doesn't want to slowly work his way in and exchange punches. The boxer-kickboxer also uses the jab as the measuring stick to know his distance. He uses the jab as a probe to determine his opponents skill and possible counters. Although JKD can and does use these similar tactics with the lead hand and leg when sparring, self defense happens quickly. There is no time for probing, testing, setting up and working your way in to try to deliver your knockout. It is a frantic, broken rhythm scramble for survival. The JKD goal is always to finish it as fast as possible, by any means.

In JKD the strongest most coordinated side of the body is used to throw the tools-the various strikes such as punches, kicks or finger jabs to the eyes. This is a strong and surprising first line of defense. The kicking is done from mobile, constantly shifting footwork. The lead leg low shin kick or knee kick is used to attack as well as intercept the opponent's forward movements. With the shoes on, this technique is especially painful. The fascinating 'trapping hands' of JKD support this structure well and it is 'hitting' that is the most important aspect. If the punch is blocked a JKD man traps the hand or arm only to hit again. If there is no resistance then he just keeps on hitting. JKD people also like to use the 'straight blast'. The straight blast is a trademark JKD tactic. It consists of a type of repeating alternating punching along the centerline that is useful to off balance the opponent and hurt him enough to clear the situation for a followup of some kind. The followup could be an elbow, a knee, a break, or a choke. If he uses a submission, it is to hurt or stop the man as quick as possible to end the situation, not try to control him and put him into a fancy lock. The strong side forward, pushes, pulls and keeps the opponent off balance while constantly pummeling him with hits. These special tactics makes the art of JKD different than the kickboxing type sports.

The American martial arts scene has in some respects caught up with many of Bruce Lee's JKD ideas concerning contact training. Contact and realistic training has grown. Modern full contact karate styles have adapted the training methods and techniques of western boxing in order to survive in the ring, echoes of Bruce Lee's ideas as far back as the 1960's. Muay Thai in America and Europe has fertilized kickboxing with its powerful concepts of kicking, elbowing and kneeing. The UFC, Extreme Fighting, Vale Tudo and Shootfighting have added the specific idea of submission to kickboxing and have a spectator format that is exciting and incredibly enjoyable to watch. They kickbox then grapple all the way to the ground continuing to strike. The original JKD concept of totality in combat for self defense expressed as a ring sport. Of course, JKD shall remain today and for the future as a useful street savvy method. Its structure and continued development remains true to the original ideals... "totality in combat" to deliver self defense that is simple, direct and non-classical.



BLEF - LA REGIONAL SEMINAR

5 People Jammed in a PT Cruiser or A Primer on Martial Art Seminars

by Jude Ledesma

Seminar Again

The trip to Europe for the Annual Seminar was a bit too much for most of us. We, those in Tommy Gong's class, train in the San Francisco Bay Area. We're a bit spoiled when it comes to travelling to seminars. California is a haven for martial artists. The previous BLEF seminars were all held on the West Coast. So, due to financial and time constraints, the only ones who could make the European trip were Tammy Ledda and Tommy Gong- and, for them, it was work.

I was particularly disappointed. I had been to every annual event since the beginning. When we received word that in January a Regional seminar was being held in Torrance, California, at Richard Bustillo's world famous IMB Academy — we had to get in our seminar fix for the year... So off we went.

With that said, what follows is a brief rundown on the seminar, as well as our trip down to and back from Torrance. Also, a few notes will follow each section. These may help veteran seminar goers, as well as those who have never attended, but are considering attending, future seminars.

For those members that haven't had the opportunity to attend BLEF sponsored seminars, the chance to train with groups of 1st and 2nd generation instructors, isn't really possible anywhere else (at least not with any kind of regularity). Most of the board members, those, who are active instructors, hold their own seminars throughout the year. The

BLEF sponsored seminars feature groups of these instructors teaching together.

It's a chance to learn new things, and to look at old things in different ways. Jun Fan Jeet Kune Do is, at its heart, about the development of the individual. This is a chance to see how Bruce Lee and his martial art have affected the lives, techniques and teachings of a very diverse group of individuals.

Training Notebook:

- Seminars are wonderful chances to learn, as well as to meet students and instructors from around the world.
- Finding out about the seminars is the key. Keep an eye on the newsletter for announcements. Check Internet regularly for updates. There are often price breaks for early registration.
- Annual Seminar:
 1. Huge — most of the Board Members are involved and the largest number of attendees (200-400 participants)
 2. Weekend long
 3. Distance traveled may be an issue
- Regional Seminar:
 1. Fewer Instructors
 2. Shorter duration, usually one day long
 3. Since the seminars are regional the participants are usually locals.

LA - A Bit Cramped, But None Too Worse for Wear

Friday night logistical nightmare ensued... We started on the trip two hours behind schedule. The delay could have been avoided if we all had cellular phones. We were dragged screaming into the 21st century. The delay wasn't catastrophic, but we all could have done without the frazzled nerves.

All in all, there were five of us crammed into a surprisingly roomy PT Cruiser. We were to meet up with another of our classmates at the seminar itself. However, it was difficult climbing into bed at the hotel knowing we would be up in just a few hours. Good thing the seminar started Sunday.

Saturday was filled with us filling ourselves with seafood in Santa Monica and taking in the LA culture. For those of you who haven't been to California, the Northern and Southern ends of the state have distinct personalities. For me it's like visiting another country... almost.

After a day of sun, food, and lots of walking, shopping and sightseeing, we were ready to turn in... or so we thought. Tammy and Richard Bustillo invited us to join them and several other board members for dinner. The Thai food was great. One of our number, a spicy food connoisseur, was



From left to right: Chris Kent, Cass Magda, Steve Golden, Richard Bustillo, Dan Lee.

almost satisfied with the Mint Chicken: quite an accomplishment. He often spends mealtime seeing how many peppers he can cram onto his food.

Training Notebook:

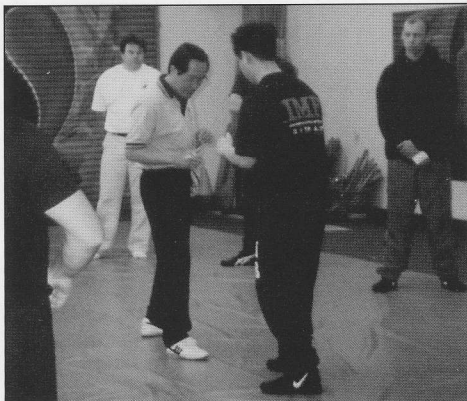
- Planning is everything; the more you plan out your trip, the less chance of a freak occurrence ruining the whole experience.
- You're not going to spend the whole time training. Plan other things to do. This is especially useful for weekend long seminars. If you travel a really great distance, you might be able to make a vacation of it.
- Lodging could be an issue. Check to see if you have any relatives or friends in the area that would be willing to put you up. Also, the seminar sponsor, usually recommends a local hotel - again there might be price break for early registration.
- Be flexible, you never know what may come up, good or bad. Remember a good part of JFJKD is the ability to adapt.

The Seminar

Bright and early Sunday morning we were at the IMB Academy. Ready to train, the day was hot, but we were ready to train. The instructors would trade off teaching duties, sometimes the other instructors would act as assistants.

Ted Wong - Stance and Footwork

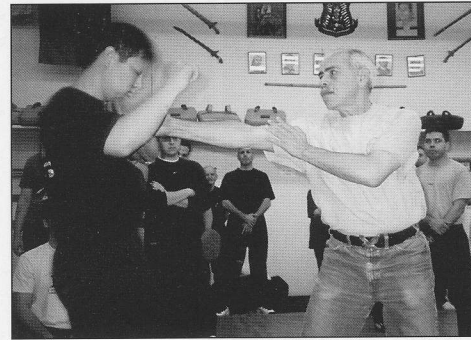
Ted Wong showed the importance of the JFJKD ready position. This stance is literally the foundation of JFJKD. And the maintenance of that balanced position, through footwork, is integral to all motion within JFJKD. The footwork, in turn, is necessary to maximize to the generation of power in attack, and the ability to dictate fighting distance in a confrontation. He demonstrated how attacking motions and defensive motions were linked to the footwork, and how that in turn, could flow effortlessly from the ready position and return just as smoothly to the same ready position.



Ted Wong teaches the JFJKD stance.

Chris Kent — Kicking Set

Chris Kent covered the JKD kicking set as he learned it when he was training with Dan Inosanto in the 1970's. We followed as best we could. It was very rewarding to be learning an often-overlooked part of JFJKD. The kicking set is important from a historical standpoint, as well as fun to practice. That session certainly left us with food for thought.



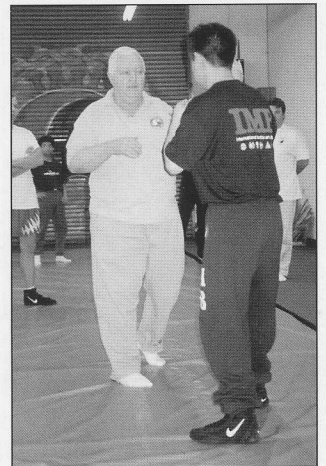
Steve Golden demonstrates trapping.

foot-obstruction, as relayed by Bob Bremer. The shinguards went on, and soon the room was filled with the sound of feet shuffling and hands hitting focus mitts. Not everybody brought their own equipment. But Sifu Magda showed several ways to adjust the drills to compensate for the lack of shinguards. Sifu Bustillo was kind enough to let some of participants use the gear at the IMB.

Pete Jacobs /Steve Golden- Close Power

Pete Jacobs showed just how hard someone could hit from very close range. He's a large man and is capable of sharply, and smoothly, focusing his mass behind some devastating close range punches. We did our best to follow his lead - slamming our fists into focus mitts held against our partner's chests.

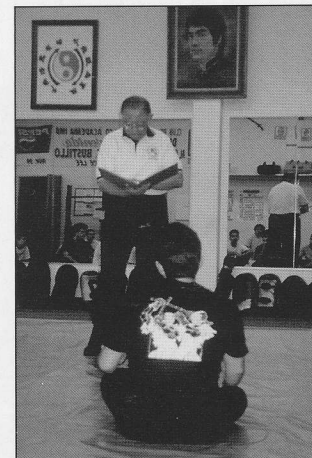
Steve Golden jumped in with a demonstration of how that close range power fit in perfectly with trapping. He also showed us some of his signature variations on classic trapping combinations.



Pete Jacobs shows his close range power.

Dan Lee - Yin Aspect of JKD

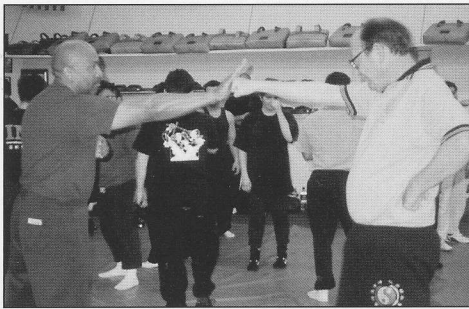
Tommy Gong sponsored a Dan Lee seminar a few years back and I was fortunate enough to attend. I was overjoyed to see Sifu Lee moving with much the same energy that I remembered. He was moving and punching with a surprising vitality. Sifu Lee, a long time Tai Chi Chuan practitioner, explored the softer side of JFJKD. He stressed the importance of yielding in contrast to merely opposing force. He reminded us that, "Yang becomes Yin, and Yin becomes Yang" in a never-ending cycle.



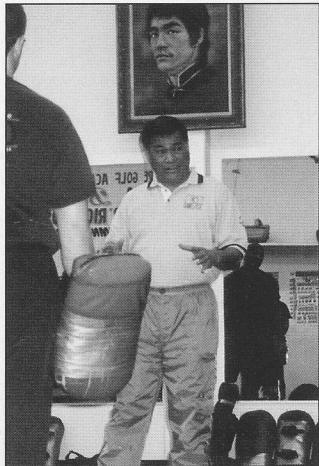
Dan Lee shares his philosophical knowledge.

**Tim Tackett -
Intercepting
with Power**

Tim Tackett demonstrated the importance of the power side forward structure of JFJKD. He showed how it was possible to generate a great deal of power off the lead hand. And how the hammer principle allowed the lead hand structure to non-telegraphically land the front hand lead.



Tim Tackett on power and the lead hand.



Richard Bustillo drills the participants.

Richard Bustillo...

Richard Bustillo's section ran the gamut. He took us from trapping drills, to trapping combinations merged with punching combinations merged with kicks. Sifu Bustillo stressed the logic of how one movement flowed into the next as he built the combination, movement by movement. It made sense. And it was a vigorous workout to say the least. He ended our Torrance experience with a literally gut wrenching abdominal workout. The

soreness the next day was a souvenir a lot of the participants brought back after the seminar.

Training Notebook:

- Don't compare, yet. Don't expect the instructors to teach the same ways your instructor does. Save your analysis for after the seminar. With an open mind, you'll be able to learn more.
- Listen for the reasoning behind the material taught.
- Do the drills and techniques the way they're shown. Don't over analyze and say, "we don't do it that way in our school."
- Don't expect to learn "how" to do techniques. The seminar format is designed to give overviews and examples of training principles. Or as an introduction to the finer points of techniques. The rest is up to you to train or study when you get back home.
- Be personable when working with others. You're not there to compete with the other students. You're all there to learn. If you're matched up with a partner you just can't work with, simply say excuse me, and find someone else to work with.
- Try and bring your own equipment. The whole experience goes more smoothly if you have the tools necessary for the instructor's drills.

The Road Back

Understandably the trip back to Northern California was quieter. We were all tired. We were sure that Tommy Gong would have a lot of questions about our participation at the seminar. And I was running the Sunday activities over and over again in my head. And I was already looking forward to the next one, wherever it may be.



The participants, attendants and teachers of the BLEF LA regional seminar.

Training Notebook:

- Discuss the material with your classmates and instructor.
- See what was different, and try to figure out why.
- See what you want to incorporate into your personal training.
- JFJKD is about self-discovery, what was covered during in the seminar is never as important as what you bring back.

JKD Kicking Set

Salutation (Gin Lai)

Open

Ready Position (bai gong)

- | | | |
|-------------------------------|----|---|
| Ball Kick
(jik tek) | 1) | Rt. Ball Kick (stationary)
Lt. Ball Kick (step thru) |
| Side Kick
(juk tek) | 2) | Rt. Side Kick (step thru)
Lt. Side Kick (step thru) |
| Rear Kick
(hou tek) | 3) | Rt. Rear Kick (plant forward)
Lt. Rear Kick |

Cover

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|--------------------------------|----|---|
| Hook Kick
(o'ou tek) | 4) | Lt. Hook Kick (plant to rear)
Rt. Hook Kick (stationary) |
|--------------------------------|----|---|

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|--------------------------------|----|--|
| Spin Kick
(juen tek) | 5) | Rt. Finger Jab - Lt. Spin Kick
Lt. Finger Jab - Rt. Spin Kick |
|--------------------------------|----|--|

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| Front Kick/
Side Kick | 6) | Lt. Front-Side Kick
(plant forward)
Rt. Front-Side Kick
(plant forward) |
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| Low-High Side Kick | 7a) | Lt. Low-High Side Kick |
|---------------------------|-----|------------------------|

Cover

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| | 7b) | Rt. Low-High Side Kick |
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|-----------------------|-----|--------------------|
| Ball-Rear Kick | 8a) | Lt. Ball-Rear Kick |
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| | 8b) | Rt. Ball-Rear Kick |
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|-----------------------|----|--|
| Ball-Hook Kick | 9) | Lt. Ball-Hook Kick
Rt. Step-Thru Ball-Hook Kick |
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| Hook-Spin Kick | 10) | Rt. Step-Slide Hook-Spin Kick
Lt. Step-Slide Hook Spin Kick |
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| Ball-Butterfly Kick | 11) | Rt. Step-Thru Ball-Butterfly Kick
Lt. Step-Thru Ball-Butterfly Kick |
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Cover

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| Crescent Kick | 12) | Clockwise Crescent Kicks (2) R/L
Counter C.W. Crescent Kicks (2)
L/R |
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| Inverted Hook/
Rear Slap Kick
(gua/haso tek) | 13a) | Rt. Step-Slide Inverted-
Rear Slap Kick |
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Cover

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| | 13b) | Lt. Step-Slide Inverted-Rear Slap
Kick |
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Cover

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| Side Kick | 14a) | Lt. Then Right Side Kicks
(plant slightly forward and rt.) |
|------------------|------|---|

- | | | |
|--|------|---|
| | 14b) | Rt. Then Left Side Kicks
(plant left foot forward) |
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White Crane Position Into

- | | | |
|---------------------|------|---|
| Cyclone Kick | 15a) | Cyclone Kick and Inward
Windmill Hands |
|---------------------|------|---|

- | | | |
|--|------|---|
| | 16b) | Cyclone Kick and End Up in
Second "White Crane" Position |
|--|------|---|

Close

Salutation

Note: Kicking set can also be practiced without footwork if only a small space is available.
Set can also be ended at first "White Crane" position, eliminating Cyclone Kicks.



Observing The Differences Between Stages In The Evolution Of Bruce Lee's Martial Art

By Tim Tackett

One of the major reasons for forming what is now called The Bruce Lee Educational Foundation was to promote unity and comradeship between the four phases of the evolution of Bruce Lee's martial art. Unfortunately this may not always be the case. The reason may be a misunderstanding of what Bruce Lee was attempting to do with his personal evolution. Bruce was interested in constant experimentation, but it was not just experimentation for its own sake. Bruce's intense study of other martial arts, and the passionate analysis of various modern training methods were for one purpose and one purpose only, and that was to make himself a better martial artist. With this end in mind Bruce Lee used his schools as a sort of living laboratory. For example, a technique could be tested in the crucible of full contact sparring. Then an analysis could be made as to its efficiency.

The yearly JFJDK seminar can give participants a chance to experience all four eras of Bruce's martial art. As James Demile said, during an interview about the late and great Ed Hart who was Bruce's second student, he was glad that people got to see all four stages of Bruce's development as it was important to see how A became B, and B became C, and finally C became D. If you were at the Seattle seminar it was obvious that there are vast differences in the way the four eras approach Bruce Lee's martial art. I think that James DeMile said it best during his portion of the third seminar in Seattle Washington. Referring to the differences he observed between that of first era, which he was an important part of, and the forth (Chinatown) era, he said that it was as if we had different teachers. At first glance it does look like the first era and the last are two totally different martial arts with the only thing in common is that they were taught by the same person, Bruce Lee. But if we look at a brief history of Bruce Lee's martial art growth we can see that instead looking at it as four separate arts, we should look at it as merely stages in one extraordinary man's desire to become the greatest martial artist in the world.

It must be remembered that when Bruce Lee came to the U.S. in 1959 he was only 18 years old. His main martial art was

wing chun, which he had studied since the age of 13. His first student was Jesse

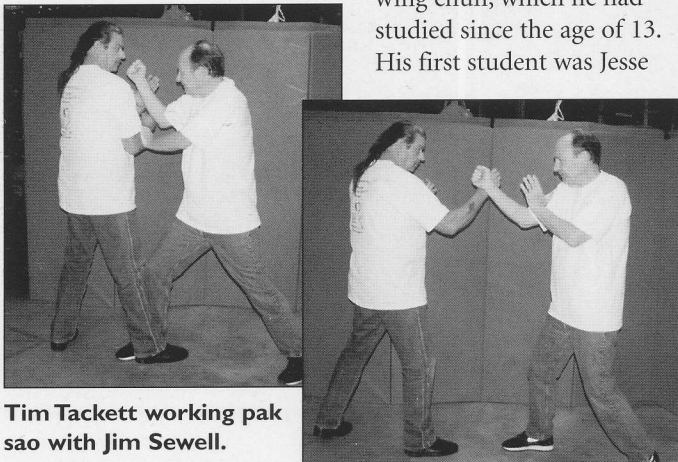
Glover who went to Edison High School in Seattle with him. Through Jesse Bruce started training his second student, Ed Hart. Later he started teaching James Demile and then Taki Kimura. At that time Bruce Lee mainly taught a modified version of wing chun with some techniques from other gung fu systems. After about a year, Bruce, tired of being a bus boy at Ruby Chow's restaurant, opened a school with Taki as his assistant instructor. Jesse Glover, Ed Hart and James Demile, not wanting to start all over, dropped out.

In 1962 Bruce started teaching James Lee and Alan Jo. In 1963 he moved his family to Oakland, leaving the Seattle school in Taki Kimura's capable hands. In Oakland Bruce started a process of shedding some of his old techniques and adding some new elements to his personal martial art. He added a major emphasis on physical conditioning. Bruce also added Western boxing footwork to add mobility to his art, and Western boxing punching to add variety and angles to his punching reparatory. At this time Jun Fan Gung Fu, which is what Bruce Lee called his art, consisted of wing chun trapping and straight punches with four corner simultaneous blocking and hitting, a mixture of Northern and Southern Chinese kicking techniques with angle punching and footwork from boxing.

In 1964 Bruce made his move to Los Angeles to co-star in the Green Hornet television show, and left James Lee in charge of the Oakland school. While in Los Angeles, Bruce made many trips to both Oakland and Seattle to work with James and Taki.

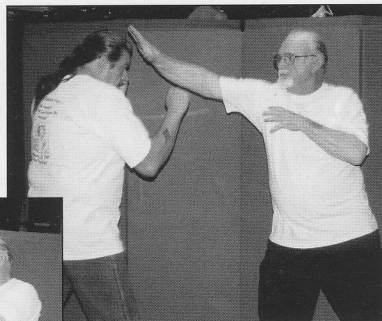
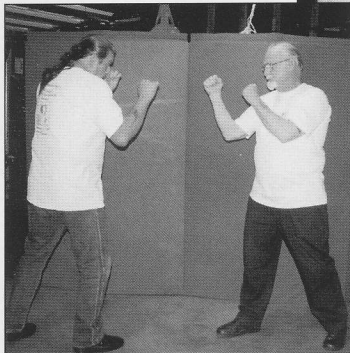
In 1967 Bruce opened the Chinatown school with Dan Inosanto as the head instructor. At this time Bruce started adding fencing theory to his martial art. His front hand finger jab was used in a similar way to a Western fencing foil. He adapted fencing attacks into the five ways of attack. But most important of all he took the most efficient defensive technique, which is to intercept your opponent's attack with a stop hit. Bruce Lee felt that being able to stop hit is so important that he named his art Jeet Kune Do which means "the way of the intercepting fist".

With all of the above in mind, how should someone from let's say the Taki era look at a technique from the Chinatown era which seems to contradict the way Bruce taught them to do it? First of all we must get over the concept of what is right and wrong. It is my opinion that techniques from all the eras have value and are in there own way correct. We must also keep in mind that the four eras were not totality separate as they flowed from one to another. Having studied with various students of Bruce Lee from the Chinatown era, I can state unequivocally that there are even variances in the way Bruce taught them a particular technique. A careful study of Bruce's notes from the Chinatown era shows that while he seemed to teach the same things to different people, he made sure they worked on what would be better for their body type. It is clear from working with different Chinatown students that Bruce



Tim Tackett working pak sao with Jim Sewell.

Bob Bremer practicing the hammer principle with Jim Sewell.



Lee tailored his instruction to the individual so that they would do what worked best for them. This can be a small difference punching with a diagonal fist instead of a vertical

fist, or a large difference as the stop kick with its most common follow-up. He seemed to teach people of smaller stature to do a shin-knee side kick followed by a finger jab. For people of larger stature, like Bob Bremer, for whom it would be more efficient to crash the line, he taught a leg obstruction followed by a snapping diagonal punch. In the above case neither technique is right or wrong. They're just different.

One thing I know for sure is that Bruce Lee was not looking for an inferior way to do something. The idea that a technique from the Chinatown era is inferior to a technique from an earlier era would opposite of all we know about Bruce Lee. After all he was audacious enough to write in a magazine article an invitation to anyone reading it to drop by the Chinatown school and full contact spar. Bob Bremer told me that more than one person showed up to spar, watched the training for a while, then changed their mind and left.

One example of a change between Bruce Lee's first era and the Chinatown school is the straight blast. Bruce told Bob Bremer that there are really two straight blasts. He told Bob to use the wing chun shoulder square blast when your opponent is right in your face to get him off of you and stun him. This gives you the proper distance for the one-inch penetration-snapping punch. Once you get the proper distance you finish your opponent off with a straight blast that uses the weight of your body by throwing your shoulders into the punches as well as your entire body. This is what Bruce Lee would call a non-crispy attack which can also use boxing hook punches as well as straight line punches. But this should only be used after your opponent is injured and would be unable to counter attack effectively. An example of this can be seen in a video taken in Bruce Lee's backyard where he is punching the heavy bag with heavy hooks. He, of course would never have attacked someone with this method unless it was safe to do so. If you want to see this type of straight blast in action look at Jack Dempsey attacking Jess Willard in their title fight. I know Bruce Lee watched it.

I feel that all of Bruce Lee's students should make an effort to learn as much as possible, or at least experience, the techniques and drills of all the phases of Bruce Lee's martial arts. We should try to understand why Bruce threw away what he did; why he changed certain things; why he added certain

things. We need to know, for example, if his not focusing on the wooden dummy in Chinatown was because he had already got the value out of it, or if he found a training method that he felt was more productive. We can't know only guess.

If by some miracle Bruce Lee could come back for a short visit, I would ask him, "Sifu, of all the techniques you learned, of all the drills you did, and of all the exercises you went through, which ones were the most important? Which ones do you feel were a total waste of time? And which ones were essential for turning you in the great martial artist you became? Although we cannot know the answer, I feel that students from all the phases of Bruce Lee's life should get together in the spirit of mutual cooperation and love for the legacy that Bruce Lee left us and try to the best of our ability to answer these questions. I know that we would all become better martial artists and teachers if we could do this.

After all we can't really know what JKD would look like if Bruce Lee were still around to look into the most efficient ways to use the human body for combat. Probably a student of Bruce's would look at what we were doing in 1973 and say that it looks as if we had different teachers. What we need to do is look at the core curriculum and use it as a guide into our own investigation into the most efficient way to use the human body for combat. I feel that by sticking to Bruce Lee's principles of combat while at the same time learning and developing our own JKD we will honor Bruce's memory in a way that he would approve of.

Tim Tackett is a 2nd generation member of the Bruce Lee Educational Foundation Board of Directors. He is an instructor with the non-profit private group called The Jun Fan Jeet Kune Do Wednesday Night Garage Group. Which consists of 8 instructors and about 7 students. 2 of the instructors, Bob Bremer and Jim Sewell, are 1st generation Chinatown students. One of our instructors, Lloyd Kennedy, has over 30 years experience in grappling. Any member of our group can be contacted at the following e-mail: thtackett@eee.org. Please check out our web site at www.jkdwednite.com.



The Wed Night Instructors and six of our students. Instructors – 1st row: Louis Berard (far left), Lloyd Kennedy (3rd from left); 2nd row: Steve Bordon Asst Grappling instructor (2nd from left), Barry Dixon (4th from left), Tim Tackett (5th from left), Bob Bremer (6th from left); 3rd row: Jeremy Lynch (2nd from left), Jim Sewell (3rd from left), Dennis Blue (4th from left).

EXCLUSIVE!

Bruce Lee's "Commentaries on the Martial Way" - Part XI

Co-ordination

The process of training for skill (coordination) is purely a matter of FORMING PROPER CONNECTIONS IN THE

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The process of training for skill (coordination) is purely a matter of FORMING PROPER CONNECTIONS IN THE NERVOUS SYSTEM so as to insure that the impulses from the brain and spinal cord will be sent to the proper muscles, thus bringing about effective action. This "formation of pathways and connection in the nervous system" is the ultimate aim in all education of every kind, including the learning of physical skill ~~~~~ when learning to form pathways, be sure it is the most economical as well as the most efficient use of energy and motion."

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"To become a champion or near champion requires a condition of readiness that causes the individual to approach with pleasure even the most tedious practice session. The more 'READY' the person is to respond to a stimulus the more satisfaction he finds in the response, and the more 'unready' he is the more annoying he finds it to be forced to act ~~~~~ the state of readiness."

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"Learning skill (coordination) is a matter of forming connections in the nervous system by practice (precision practice), and that each performance of an act strengthens the connections involved, and makes the next performance easier, more certain, and more readily done. Likewise, disuse tends to weaken any connections that have been formed, and makes doing of the act more deficient and uncertain — constant exercise. (Thus we can attain skill only by actually doing the thing we are trying to learn - we learn solely by doing or reacting.)

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ATTAIN SKILL ONLY BY ACTUALLY DOING THE THING WE ARE TRYING TO LEARN - we learn solely by doing, or reacting. I HAD, WE CAN

Co-ordination in
attack

Co-ordination in
Counter (defense)

Co-ordination in
Combination

Training aid in Coordination

^{IMPORTANT}
do not practice finely skill movements after you are tired for you will begin to

to "do not practice finely skilled movements after you are tired for you will begin to SUBSTITUTE GROSS MOTIONS for FINER ONE(S) and GENERALIZED EFFORTS for SPECIFIC ONES ~~~~~ Remember this important fact, that is: — wrong movements tend to supervene, and the athlete's progress is set back. THUS THE ATHLETE PRACTICES FINE SKILLS ONLY WHILE HE IS FRESH. When he becomes fatigued he shifts to tasks employing gross movements designed principally to develop endurance."

pr "PROGRESSION FROM VOLITION TO REFLEX CONTROL ~~~~~ when athlete's awareness is shifted from

PROGR when sma one a sh INSERT small details (mechanical performance) to larger ones, and finally to the whole action, without a thought given to any single part — INSERT UNDER VISION & AWARENESS."

When differen or du patter must... INSEr "When a new task with a demand that is different in intensity of load, rate, repetition or duration is undertaken an entirely new pattern of 'neurophysical adjustment' must be acquired."

(Thus, we are not just using different muscles (ie: more fatigue) but are braking due to improper coordination.)

(THUS, WE ARE NOT JUST USING DIFFERENT MUSCLES (K: MORE FATIGUE) BUT ARE BRAKING DUE TO IMPROPER COORDINATION.)

REF: p36-3rd PARAGRAPH

CH

Precision

Precision

accuracy means precision of movement, and generally is used in the sense of exactness in projection of a force.

- Accuracy means precision of movement, and generally is used in the sense of exactness in projection of a force.

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- Skill is best acquired by learning accuracy and precision first with speed before the skill act is attempted with much power and speed.

PRE - PRECISION IS MADE UP OF CONTROLLED HAND AND FOOT MOVEMENTS AND TECHNIQUE. These movements should eventually be executed with a minimum amount of strength and exertion, yet must achieve the desired result. Precision can only be attained through a considerable amount of practice and training on the part of both the beginner and the experienced fighter.

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- A mirror is a definite aid to achieving precision ~~~~ a constant check on posture, hand position, and technical movements.

A mirror is a definite aid to achieving precision ~~~~ a constant check on posture, hand position, and technical movements.

Precision in
attack

Precision in
defence (Counter)

Precision in
combination

Precision in
combination

Training aid
on
Precision



Selections from the Bruce Lee Library

This Month:

Part 2: Crisis in Consciousness: Commentaries on Love, Life and Death and Other Matters

By Robert Powell

Published by: James Clarke & Co. Ltd., London

CHAPTER TWO: ZEN and LIBERATION Or The Importance of Total Denial

If Zen is not Life, but a mere fragment of it, a special discipline, or pattern of action, it cannot be true. [Then it is just another "ism",] an invention of the mind anxious to find security.

[To inquire from a particular point of view, according to a certain "ism" - whether Communism, Roman Catholicism or Zen, is immaterial - is no inquiry at all;] for what I will find

will in some way be dependent upon my premises.

[It is important that the reader be fully aware of the contradiction involved in the last paragraph, on the verbal level. If Zen is the Nothingness of Life, then what more is there to say? Then surely, the moment I utter one word - that is, a word about it - I have betrayed, I have cut up the Wholeness of Life. And is it not this which is taking place in the world today and has happened from time immemorial] whenever an individual caught a glimpse of the Truth and tried to communicate it to another?

Truth was so-called "passed on" by the "followers", and in the process "interpreted", that is, twisted and stepped down, so that it was no longer Truth at all. Thus Zen, as an "ism", was born, with its philosophy, its meditation exercises, koans, etc., to be greedily snapped up...

Having seen that all intellectualization, all speculative philosophy, is a betrayal of what is true, he will have none of it. [To him the issue is not whether or not to embrace Zen, but to live totally,] to face one's immediate problems with intelligence, knowing that this intelligence cannot come so long as there is a dependence on authority or the following of a system.

To cling to Zen, or to any other technique, approach or circumscribed path, [Bruce Lee adds the word "styles" in the margin here] is to deny Life, which is a pathless land. [To find this Life, to discover whether there exists anything beyond thought and experience,] one must deny Zen as well as any other school of thought; [as Krishnamurti once expressed it so pointedly: "You can only find everything by abandoning everything."]

Thus there is only the negative approach, which - as must now be clear - is not merely the opposite of the positive approach. Nor is it an "approach" in the accepted sense of the word because it is not a movement in time, not progressive, but it is the seeing of things in a flash.

[But the above implies that] what is referred to by the word "state" is far from static; it is a "being, without continuity" [Bruce Lee has written: "essential" in the margin here].

If we go into this problem for ourselves and experiment a little, we shall discover that the mind can become aware of its own limitations; and that this very awareness signifies at once the destruction of these limitations. So in order to go beyond thought, I have first to go strenuously with thought as far as it will go; and to pursue thought in this manner to the very end, I should be able to think straight, with accuracy and patience. In this awareness comes to light the chain of cause-and-effects leading to the exposure of the mind's conditions; the seeing that whatever the mind does is from its background and is therefore rigidly determined. This perception is the first stepping into freedom, but it is also the last step; it is truly an explosive shattering of the prison of the mind: the birth of the First and Last Freedom.

CHAPTER THREE: TO HAVE OR NOT TO HAVE (An Examination of "Satisfaction" and "Happiness")

...the residue of dissatisfaction left from any act of gratification gives rise to the desire for further gratification. Therefore the mind that merely seeks satisfaction, the release of its own tensions and stresses, is ever an agitated mind, a mind in distress.

[The state of the Silent Mind, on the other hand, is really much more than a mind in suspension; it is not, as might be thought, a static, dead thing. The Silent Mind has something "absolute" about it; in fact] it is an absolute state for it has no continuity - it is ever flowing with the events - and is therefore not of time; such a mind cannot be tempted by the "more,"...

CHAPTER FIVE: REPETITION OF THE PATTERN

Unnecessary and automatic repetition of a pattern is the essence of stupidity.

[Although we may not be aware of it, normal vision is really made up of two components: central and peripheral vision. In the former only the central part of the retina is involved. This kind of sight is very sharp, but is restricted to a small area, and the eye is therefore obliged to scan the field of vision, to take in the information bit by bit. Peripheral vision, on the other hand, is made possible by the peripheral part of the retina. This type of vision has no great acuity, but it takes in the whole field of vision all at once, so that there is no need

for scanning. The analytical mind resembles in its mode of functioning central vision, moving from point to point, needing time to take in the whole picture - and even then it is dependent on memory. The silent Mind is like peripheral vision; its perception is all-embracing, immediate, and it does not rely on memory.]

[Bruce Lee has written "vision" in the margin next to the preceding sentence]

[Ideally, personal liberty should be like the freedom of Nature. It should be, above all,] the freedom to realize within oneself all possibilities, regardless of social evaluation as "good" or "bad". This implies the total abolition of any form of moral authority, any kind of external interference, so that the mind is completely fluid, without resistance. [Then, in that freedom there can be the perception of things as they are, without the distorting influence of fear; and this truthful perception brings its own action.]

CHAPTER TEN: MUST WE HAVE RELIGIOUS SOCIETIES?

[Anyone who has ever gone deeply into himself and come to grips with the fundamental issue in all its simplicity, all its beauty, will know that] in the moment of confrontation he acts from his love of the problem - [and he does not need another person to tell him how to tackle it.]

Ignorance is a disease in which he is both patient and doctor at the same time, for no doctor can cure him but himself.

[To the spiritually awakened, religious societies are utterly irrelevant, and worse: they] form an enormous hindrance. For that which he has found deep within himself has absolutely no points of contact with beliefs, doctrines, systems, worship and the like.

He will blunt his critical faculty for lack of use; it is fashionable in these circles to accept almost any idea that is floating about, however ridiculous, as long as it lends support to existing prejudices. [(This deterioration of the critical faculty is, of course, also detrimental in a worldly sense,) for in a way to be intelligent is to be skeptical, to have a sense of discrimination]. [After a while he will develop an attachment for "his" Society, which means that] he has formed a liking for his crutch and can no longer walk without it. [The Society will further pander to his gregarious sense and the discussion meetings will stimulate thought,] whereas what is required is not its stimulation, but the ending of thought.

And is it not an insult to one's intelligence, when Societies intentionally mislead their members in all sorts of ways and do not tell them the full, naked truth - the truth that there is no help but self-help?

The saying "A little learning is a dangerous thing" applies especially to people who have committed themselves to a particular religious "ism."

Especially with young people it is often tragic to see how their minds, at a very conditionable age, are molded in a certain religious pattern...

Reality is not to be found where there is a particular pattern of thought and behavior, however exalted and however noble it may appear to conventional society.

[Their reaction may be against the disintegration of society

which they perceive taking place around them; or perhaps against a way of life which is beginning to pall, and from which they think they cannot free themselves by their own efforts. So they come to rely on any of the many so-called guides, often trying one after another, and finally sticking to that "teacher" who "satisfies" them. Thus what is nurtured is the depending mind rather than the intrepid spirit who vigorously inquires of his own, disregarding all the pressures and influences that are out to brainwash him.

So let people realize, at as early an age as possible, how important it is to be oneself, to be human (which does not necessarily mean "do as you like" but) implies complete honesty with oneself)...

[However, it must be emphasized that any reader who is contemplating joining a religious organization, must be careful not to be influenced by the author. [Because something is so to the present writer, because it is seen to be a fact beyond dispute by him, it need not be so for another.] If the reader merely accepts and repeats the statement that Societies are useless and consequently decides not to join one, he will sooner or later get entangled in something else. What is suggested is that he should investigate for himself - not make up his mind to do this or that, but just inquire deeply without wishing for a solution...

...as long as there is vigorous inquiry, he is opening himself to the Truth, and that will bring its own action.

CHAPTER ELEVEN: APPROACH TO THE IMMEASURABLE

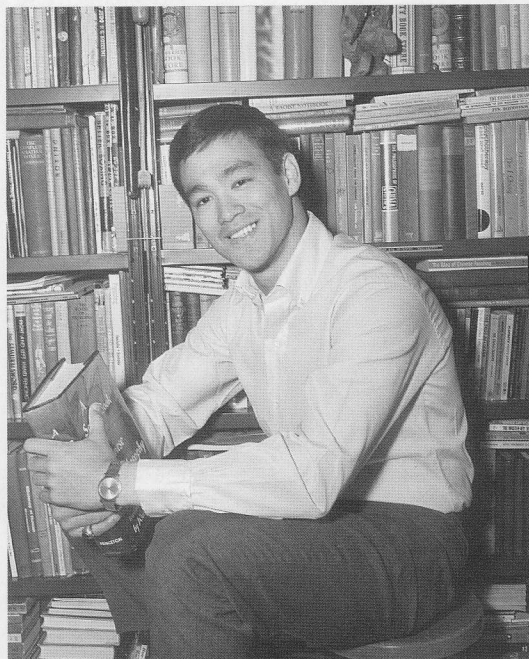
Only when I can jump across that last barrier and lose one dimension completely - which means to lose the self, the experiencer, the thinker - is there the dissolving of the "observer-object relationship" with its self-enclosing limitations.

[For is not the experiencer but the sum total of his conditioning, and are therefore his actions in the present not] completely determined - that is, limited - by this residue of the past? This is why the spokes of the wheel in our Figure can also be taken to represent the various so-called "paths" towards liberation, none of which can jump the final obstacle and attain the Unknowable, that which lies wholly beyond the mind. These are doomed to failure from the start because they all have their point of departure in (and so are bound by) the thinker, who exercises will and desire to reach his self-projected goal. Subsequent chapters will endeavor to clarify this situation further.

What is necessary is the breaking down of the walls of time, of the Old, for the New to be.

[For that to happen, as Krishnamurti once put it,] "the mind itself must become the Unknown."

[This is, however, no mean undertaking. For do we realize



what is involved in this? It implies] the complete dissolving away of all knowledge upon which the mind has built itself as a center of psychological security. [It means the breaking of all habits, all ingrained ways of thinking, and of the] emotional associations [which words induce in the mind.]

If it were a simple matter of seeing that there is an artificial entity, the self, that binds us, then surely the simple understanding of what we have been discussing would be

sufficient to make us all enlightened on the spot. But seeing a thing in the abstract, impersonally, fragmentally, in the conscious mind only, is not the same as living it personally, unreservedly, which means the total purification of both the conscious and the unconscious layers of the mind; and the moment the actual "seeing" is past, it has become "knowledge", a dead thing that belongs to time and which can - if we are not careful - become another hindrance. For trying to recapture the moment of clarity, the mind comes in after it and so again gets involved in the process of becoming, of desire, thereby creating more psychological time.

[You see, one cannot combat time with time, as little as one can wash off blood with blood, and so there must never be a trace left of the old for the

new to be, however sublime the past experience may have been. If I] apply a religious prescription, either by living or trying to live up to the prescribed ideal [(i.e., by being in a continuous state of comparison and therefore of contradiction, for different parts of the mind pull in different directions so long as the individual has not the total integration of the enlightened man) or by doing spiritual exercises - all these strengthen the will and so memory from which the will acts.]

CHAPTER FIFTEEN: KNOWLEDGE AND LANGUAGE - A METAPHYSICAL INTERLUDE

...define "knowledge" as an "observer-object" relationship.

Perception and the resulting "knowledge" would then be seen simply a relationship between observer and object quite regardless of frames of reference.

SOME FURTHER REFLECTIONS

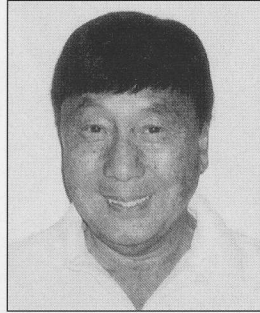
Enlightenment means to me the knowledge of, and an insight into, my Ignorance. Until there is complete liberation, the word "enlightenment" can only mean an intensified awareness of one's ignorance, and the inner work that lies ahead.



“NEWSWORTHY NOTES”

- **HONORING GEORGE LEE:**

Our beloved brother and nucleus member, George Lee, decided to step back from an active position on the board of the Bruce Lee Educational Education this year. Instead, George will assume an honorary position with our organization. His presence will be missed at our regular meetings. He has served our organization faithfully and with sincerity, and we thank him for his unwavering support. George will still attend some events and be a resource for our group and for Bruce Lee enthusiasts of all ages. George's years of service and dedication were recognized with a plaque presented to him at the Bruce and Brandon Lee Memorial Banquet during our fifth annual seminar in The Netherlands.

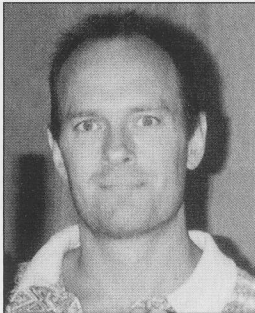


Thank you, George. You have honored us with your dedication these last 5 years.

(To learn more about George Lee, see the “KNOWING IS NOT ENOUGH Interview” with George Lee in this issue.)

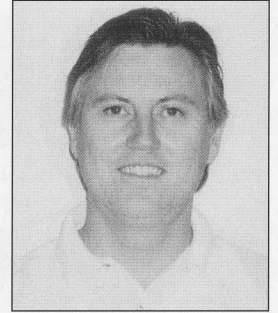
- **JOHN LITTLE RESIGNS:**

We were saddened to learn of John Little's decision to resign from the Bruce Lee Educational Foundation. He sent a letter of resignation to our seminar in The Netherlands for our board members to read. He expressed that he looked upon the nucleus members as extended family and commended our organization for its work. We accepted his resignation and wish him well in his future endeavors.



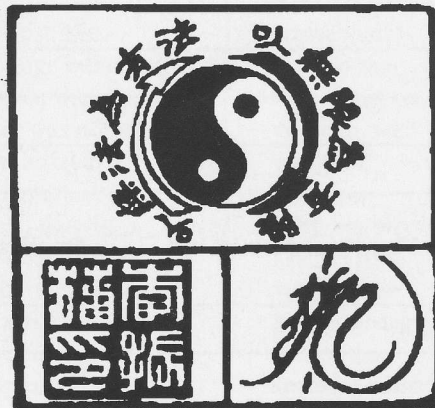
- **CHRIS KENT RESIGNS:**

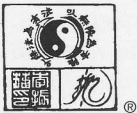
Along with John, Chris Kent also tendered his resignation at the seminar in Holland. Chris, who attended and taught at the seminar, expressed a desire to focus his energies elsewhere. Chris has been with us since inception and his contributions have been many. The board tried to persuade him to change his mind and reinvest his passion, but alas, we accept his resignation and wish him well.



- **EXPANDING THE NEWSLETTER:**

You may have received a notice with regard to the membership increase as well as the change in the newsletter from four issues a year to two. Though we have cut back the number of issues we send out, we have made the newsletter bigger and jam-packed it with more information than ever. This newsletter in your hands now is the first such super-issue. We hope you are enjoying the added material. Do you have an idea for something new you'd like to see in our newsletter? Send us your suggestions. The Bruce Lee Educational Foundation is constantly trying to evolve, and we hope that our members will be a part of this process along with us. Thank you for your continued support.





Bruce Lee Educational Foundation Merchandise



Item # 001



Item # 002



Item # 003



Item # 004



Item # 005



Item # 006



Item # 007



Item # 008



Item # 009



Items # 010-012



Item # 013



Item # 014



Item # 015



Item # 016

Item # 001

Bruce Lee Educational Foundation T-shirts. M - XL, Black or White, \$15.00

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4th Annual T-shirts (Very Limited Supply). M - XXL, \$25.00. Add \$5.00 for XXL

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Bruce Lee Postcard Set, \$10.00

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Goldtone JKD Symbol Medallion, \$10.00

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Newsletter Back Issues, \$10.00 (Out of Vol. 1 Issue 2 and Vol. 1 Issue 4)

Item # 010

3rd Annual Seminar Program Book, \$15.00

Item # 011

3rd Annual Seminar Program Book, \$30.00 (Signed by all Nucleus members)

Item # 012

4th Annual Seminar Signer Program Book, \$40.00 (Very Limited Supply. Signed by all Nucleus members)

Item # 013

JFJKD Seminar Video's 1st, 2nd and 3rd Year now available., \$85.00 for the set or \$30.00 each

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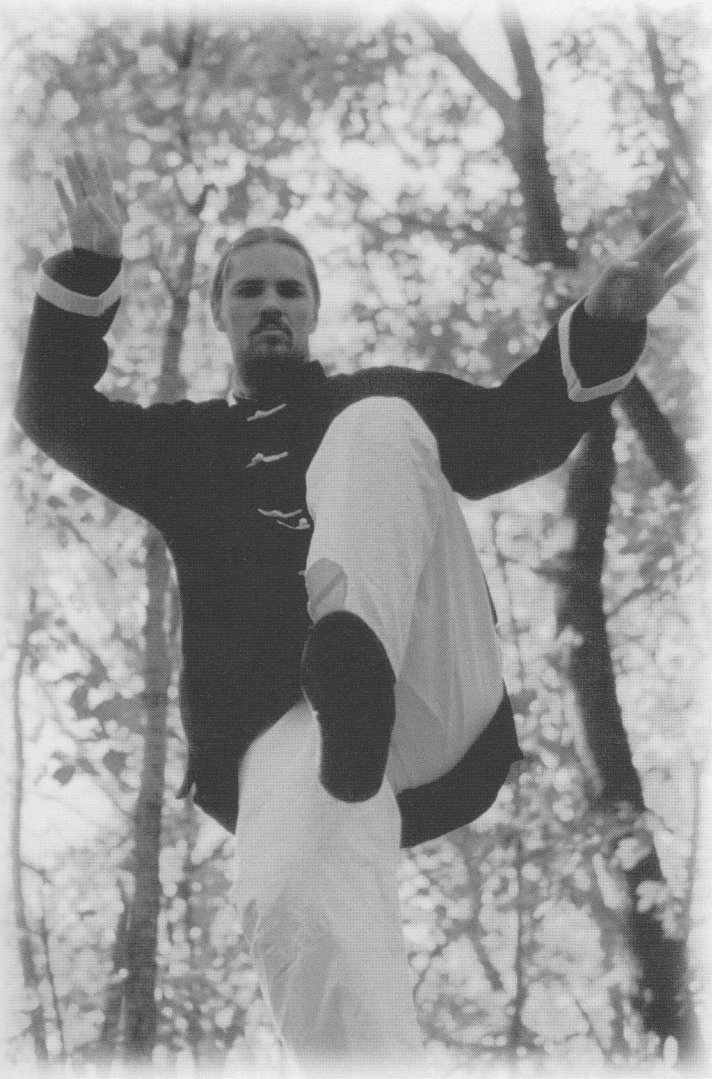
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INSPIRATIONS

By Primo Ledda



Chris Srigley

Hello,

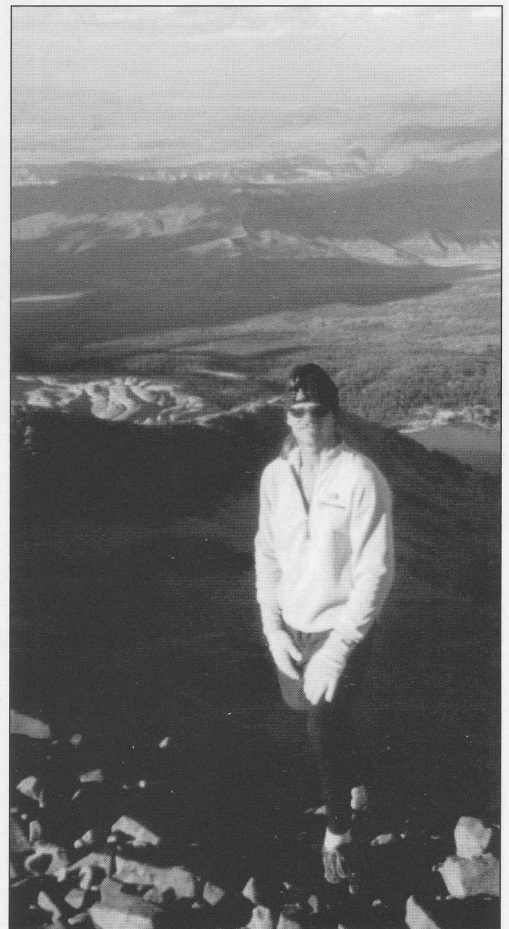
My name is Chris Srigly and I'm a martial artist. I've studied for 22 years of my life. Bruce Lee was a huge influence in my life but that didn't happen until later. Just for the simple fact that my first karate instructor said Bruce Lee was nothing more than a movie star and had no incite into martial arts. So, I studied intensely: Shoot fighting, Old school, American style Shorei-Ryu.

I went on from there and studied Matsumura Shorinryu Karate/Do with another gentlemen in Moline, Illinois, by the name of Jesse Mills and from there I studied martial arts all over the country, from John Nativadad to a gentleman by the name of Bodi D'Acosta, who was a world champion kick boxer and jet setter who Dan Inosanto studied with.

I owned my own martial arts school in Colorado Springs four years ago and I was on the search for the true master of understanding to pass on the information so that I could understand my process of life, my relationships, my highs, my lows, why things occurred, the cause, the effect, the basic philosophies from Zen to others, and so on. I started grabbing books to read and as I did, I came across Bruce Lee's book "TAO OF JEET KUNE DO". I started to read through it and I felt as if I was having a conversation with my own mind, my own process, and my own research. So, I became very interested with what Bruce had to say, as far as training, philosophy, spirituality, etc.

Well, then I got led down the line further, with Krishnamurti, Buddha, Jesus, and so many more. But it was a search to better myself, my relationships, rise to the occasion of life, of awareness, of perception, of how did I fit, and how could I, as Bruce put it, "keep on flowing". As I grew, I went all over the country with different martial artists, looking for anyone, anywhere, and studied with hundreds and hundreds of people, not trying to do anything more than push my own process along.

So, as I said, I opened my own martial arts school approximately four years ago in Colorado Springs. It was successful and I found teaching to be very good but most people wanted the mainstream belt/ 7-11 school and I wanted the true thing; we come in, we work, we grow, we progress, we ask, we seek, we grow, we progress, day in and day out. So I decided to



Chris Srigley



Srigley Family

close the school and I went to the western slopes, Glenwood Springs, Colorado. I worked at the Hot Springs pool and lodge and ended up teaching all the lifeguards and extending their process.

From there I went back home to Iowa to try to help some kids break free as I had to. I went through drug addiction, alcohol addiction and women addiction, but the funny part is, it was due to my experiences, my conditions, and the people that were influencing me in my life and as I found out that I had the choice in that matter, I discovered a wonderful and amazing ability to guide myself with so much precision and seemingly no effort but much work, but I enjoy the work.

I also had trouble in school because my mind was philosophical, spiritual, and focused on martial arts. I continue to work through each one of these processes.

As I said, I've studied martial arts for 22 years and it's my life's passion. I contacted this particular organization, because this is personal to me and it isn't for any other reason. So, I would really like to meet and would be willing to pay for my own plane ticket and meet anytime, anywhere, just for the simple fact that Bruce Lee influenced me greatly and I can go further into detail.

As far as I'm concerned, Bruce Lee is a true American great master who, with his language, was able to infiltrate and understand the Chinese aspect and was able to pass that along while giving it an American touch and expressing it to the American people. As for myself, I am that product of the American life and I continue to seek this path out!

Thank You with Warm Sincerity,
Chris Srigley



I get a lot of letters but this one touches on some very common areas we all struggle with. I, too, have and still do struggle with some of these areas: Thank you Chris Srigley for expressing yourself openly and honestly. I think Bruce Lee would have respected that very much. The quotes I picked for this article are from the book "Striking Thoughts".

If you don't have this book, I suggest that you pick one up and read it daily, for self-awareness and self-canalization process.

1. Life: Life is sometimes unpleasant. - Life is an ever-flowing process and somewhere on the path some unpleasant things will pop up- it might leave a scar, but then life is flowing, and like running water, when it stops it grows stale. Go bravely on, my friend, because each experience teaches us a lesson. Keep on blasting because life is such that sometimes it is nice and sometimes it is not.

2. Fear: Understanding fear - To understand your fear is the beginning of really seeing.

3. Will: The will to succeed. - It's the will that makes men- success takes perseverance.

4. Freedom: On "gaining" freedom - Who says we have to "gain" freedom? Freedom has always been with us and [is] not something to be gained at the end though following some particular formulas. We do not "become", we simply "are".

5. Self-expression, -Head toward self-expression. - Head toward self-expression and self-actualization and not just a means of mediocre functioning or repetitious drilling on a chosen pattern.

6. Truth: the man who seeks truth lives in what is, - The man who is really serious, with the urge to find out what truth is, has no style at all, he lives only in what is.

7. Truth: The realization of truth, - Truth comes when your mind and heart are purged of all sense of striving and you are no longer trying to become somebody; it is there when the mind is very quiet, listening timeless to everything.

May all your hearts be filled with a new beginning, each day you wake, and may this story inspire you as it has for me.

As Bruce Lee would say "walk on",

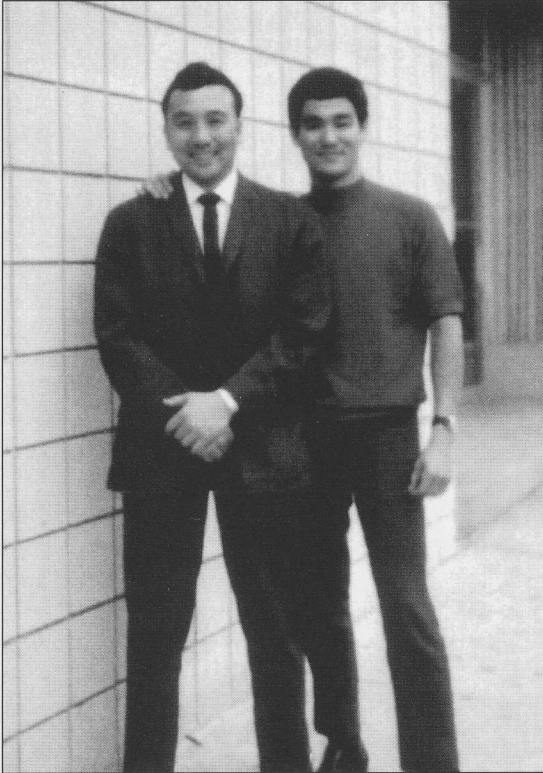
- Primo



KNOWING IS NOT ENOUGH

Interview with George Lee

GEORGE LEE AND BRUCE LEE: A FRIENDSHIP FORGED IN METTLE



George Lee and Bruce Lee in 1966.

George Lee has been a member of the Bruce Lee Educational Foundation since inception and is its most senior member until this year. George decided it was time to take an emeritus position with the organization this spring and enjoy his retirement. [See Newsworthy Notes] I recently had a chance to chat with George over the phone about his life, his relationship with Bruce Lee, and metal.

George was born in Monterey, California in 1917. At the tender age of seven, his father sent him off to China to attend military school. It was at this school that George had his first encounter and experience with the martial arts, but it was short lived. With the onset of war and the Japanese invasion, George returned home to California to continue his studies. He attended Berkeley High School and later became a machinist's apprentice. He worked with planes and drills, creating metal works and pieces for use with machinery. Little did he know that this particular skill would change the shape of martial arts the world over.

George met Bruce Lee in the early 1960's in the bay area. There was a young dynamic kid teaching Hong Kong Cha Cha, and George decided to check out his class. That kid was Bruce

Lee, and there was a lot more he could do than dance. George remembers that one time after class, Bruce got up and demonstrated some of his martial arts, which at the time he called Wing Chun. George was struck by how different Bruce's martial arts were from the martial arts he had encountered as a boy in China. Bruce was much more fluid and striking. After the demonstration, George went up to talk to Bruce about his demonstration. At the time, Bruce was getting ready to move to Seattle, but George told him if ever found himself back in the bay area, he could get together a group of students that Bruce could teach martial arts to.

As fate would have it, Bruce did return to Oakland, and George did put together the students, about six in all at the beginning. Class was held in Oakland on Broadway near 40th street until Bruce and James Lee got together. With James Lee in the mix, the class moved from that location and more than doubled in size. In those Oakland days George trained with



The Oakland pals: George Lee, Allen Joe, Bruce Lee, and James Lee.

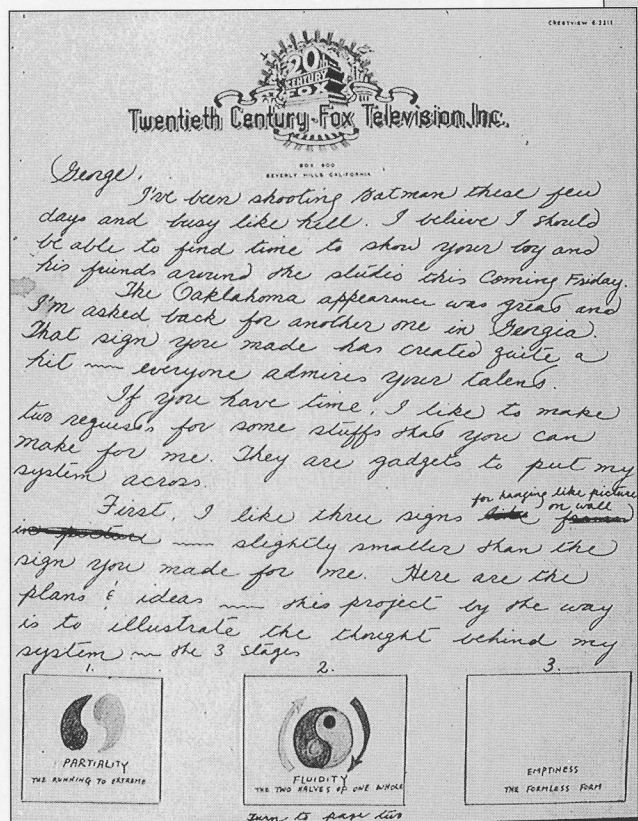
Bruce off and on as their schedules allowed. Bruce taught as often as he could but with the development of the Green Hornet series, Bruce sometimes had to take time off. But, Bruce and George also spent time together outside of class and developed a lasting friendship.

One day George was with Bruce and noticed that Bruce kept all his loose change in an old shoebox. As a gift, George decided to fashion him some metal boxes in which Bruce could keep his change as well as files and other materials. Bruce was amazed by George's metal working talents. He didn't know about this side of his student and friend. George and Bruce got to talking about metal, and George explained that he had a shop at his home. Bruce asked George if he could fashion some training equipment and from there, a creative partnership was formed.

Bruce immediately began sketching things for George to make; the completed product often times took a bit of trial and error in order to get it just right. The first thing George Lee ever made for Bruce was a pair of nunchuks. Bruce sketched them on a napkin, and George went to work. The creation of the nunchuks is a perfect example of how the two worked together to perfect their products. Bruce tried out the first set of nunchuks George made and found they were too long so George shortened them from 14 inches to 12 inches. Also the nunchuks were a bit awkward because they

One interesting thing George made was a pair of hi-top boxing shoes for Bruce who asked George to take the soles off and fashion them from aluminum. Only the front portion of the sole was made out of aluminum and then dipped in a protective coating. When asked why Bruce wanted the shoes made this way, he told George that he would use the extra-strength shoes to keep crazed fans from ripping his shirts.

Bruce thought it would be more cost effective to have tough shoes than to keep buying new shirts. George recalls that all in all he made approximately fourteen pieces of equipment for Bruce. However, George fashioned many things other than training equipment; such as, desk name plates, a brass bowl, pins and calling cards. The Bruce Lee Educational Foundation



Explanation for the three signs (same black shiny background as the sign you made)

FIRST SIGN
Here all we need is one red half and one gold half of the yin yang symbol. However, no dot is need on either halves; in other word it is just plain red with no gold dot, or just plain gold with no red dot (this serves to illustrate extreme softness (like K. Hui) or) and extreme hardness (like it's K. Hui). So just follow the drawing and also put the phrase - PARTIALITY - THE RUNNING TO EXTREMES on the black board

SECOND SIGN
Exact yin yang symbol like the sign you made for me except there is no Chinese characters around the symbol. Of course, the phrase - FLUIDITY - THE TWO HALVES OF ONE WHOLE will be on the black board.

THIRD SIGN
just a skinny black board with nothing on it except the phrase EMPTYNESS - THE FORMLESS FORM.

The three signs have to be the same size because they illustrate the three stages of cultivation. Please do make them like the sign you made for me aluminum and symbol and shiny black boards.

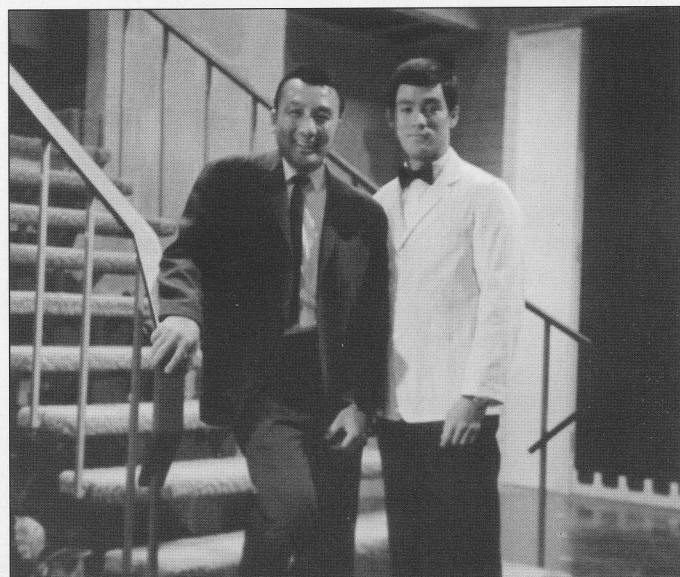
Three of the four plaques made by George as sketched and explained by Bruce.

were not tapered but rather straight wooden cylinders. George tapered them, and then for grip and flair three rings were etched around the base of each bar - a design which has been copied over and over and is standard to this day. George also strengthened the chain from its original brass to stainless steel and made some modifications to the pin which attached the chain to the wooden dowel. And so, the relationship progressed like this - Bruce would sketch, George would forge, and the two would perfect together.

In another example, George made a number of small punching bags for Bruce to use to toughen his hands. These bags consisted of a canvas cover which was then filled. The first bags contained b. b. shot, but Bruce found that while the b. b's were hard, they didn't yield enough; so, the bags were filled with other experimental materials until dried beans were found to be the solution to the problem.

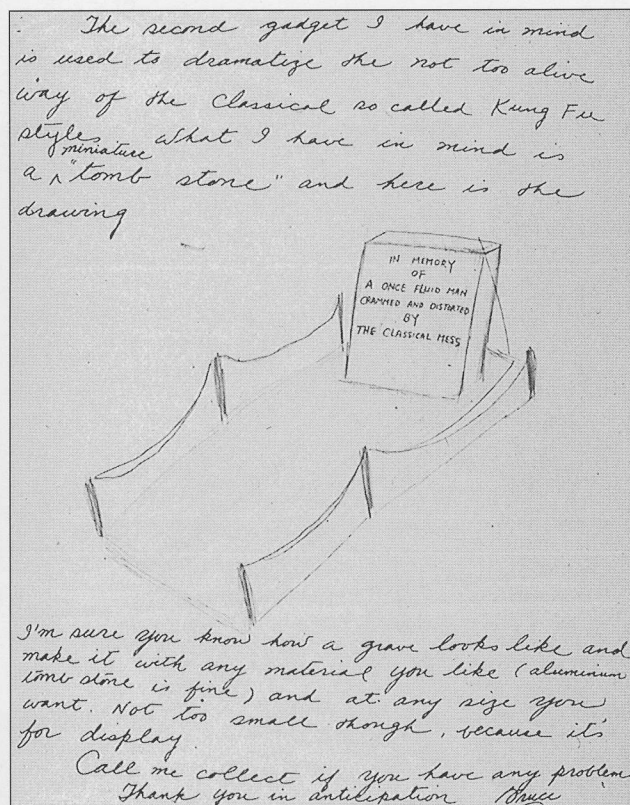
George made many pieces for Bruce, including a gripping machine, a wrist roller, a three sectional staff, a leg pulley, numerous punching bags, kicking boards of various sizes, etc.

pins are a direct descendent of the pins made by George for Bruce. George Lee also made for Bruce the four plaques with the various stages of the yin yang symbol on them culminating in the infamous symbol with the arrows and



George Lee and Bruce on the set of the Green Hornet.

Bruce's quote: "Using no way as way; having no limitation as limitation." But the creation which George is most proud of and which was especially cherished by both he and Bruce is the small tombstone which symbolizes the death of the "classical" martial artist.



The small tombstone made by George Lee which symbolizes the death of the classical martial artist was among the most cherished of Bruce's possessions

As Bruce progressed in his strength and training, the equipment also progressed. For instance, after Bruce moved to Los Angeles, he had to have Herb Jackson, another friend, student and equipment maker for Bruce, add 4 inches of foam to one of the kicking boards George had made to cushion against Bruce's awesome kicking power. Modifications were always being made and new ideas explored.

The last piece of equipment made by George was a medieval weapon known as a halbard. Bruce had a keen interest and love for ancient weapons and had asked George if he could make this particular weapon for him. George made the daunting axe, but Bruce went off to Hong Kong before the weapon was finished and was not able to retrieve it before his untimely passing.

George reflected on his relationship with Bruce Lee outside

of training and metal working. They used to eat together a lot, with Bruce's favorite meal being oyster sauce beef with rice and a coke. They would flip for who would pay at the end of the meal, and maybe George wouldn't have had to pay so often if it weren't for Bruce's slight of hand tricks all the time. Bruce was a joke-teller who liked to clown around a lot but he was also a man who picked his friends carefully. Bruce would eye ball people and psych them out before accepting them into his circle. He surrounded himself only with the most sincere people.

After Bruce moved to Los Angeles, George would go down and visit him there. The two picked up where they left off going to Chinatown to eat and messing around with the trampoline in the backyard. Bruce taught new moves in Los Angeles that he hadn't been teaching in Oakland. George never dreamed that martial arts could be so effective as how Bruce taught it.

"Bruce Lee was one in a million. There was never a dull moment. He was always thinking and dedicated to doing."

In closing George recalls when Bruce was first in Oakland and palling around with himself, Allen Joe and James Lee, Bruce made the decision to have a washboard stomach. He told them he would have washboard abs in six weeks. He used to lift his shirt whenever he saw them during those six weeks and show them his progress. At the end of the allotted time, Bruce had done it. George always remembers his focus and determination.

The one thing Bruce did that really impacted George's life was to change his attitude. George used to have a short temper, but Bruce taught him to walk away from confrontation. George asked, "What if someone spits in my face?" Bruce would say, "Just wipe it off and walk away." Today when confronted with a situation, George tries to think like Bruce. What he learned from Bruce Lee helped him to relax and become inwardly stronger. He thinks of Bruce often and misses his friend. It was a friendship of mutual admiration and the best kinds of mettle.

George Lee still lives in Oakland and has been married to his wife, Mary, for eleven great years.



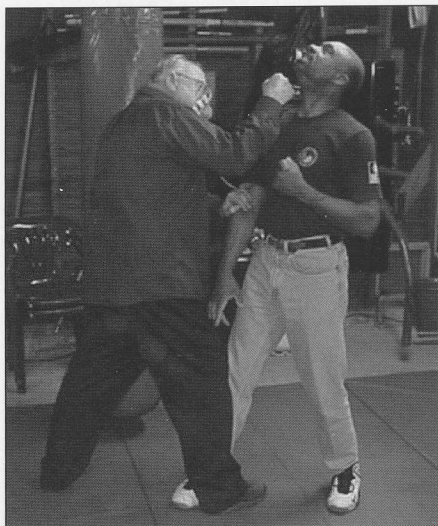
A group of students gather together in Oakland in the sixties.

FROM THE NUCLEUS

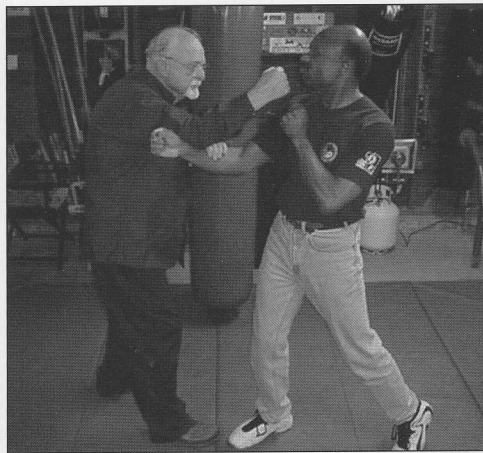
A Short Trapping Lesson From The Wed Night Group

By Bob Bremer

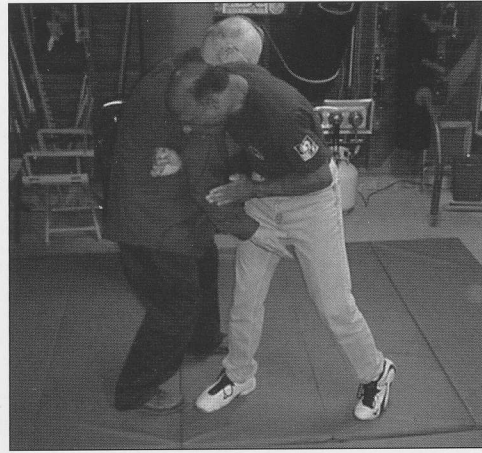
When you do a pak sao trap on your opponent you should, when ever possible, control both his front arm and leg.



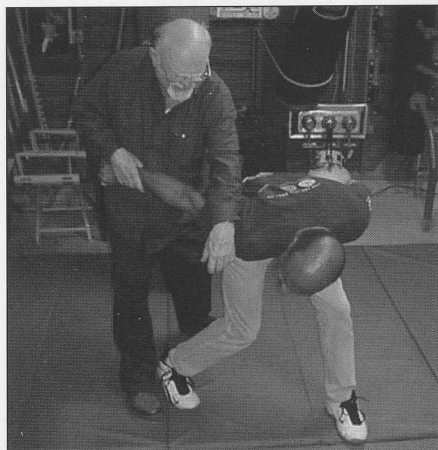
Bob Bremer traps Barry Dixon's front arm with a pak sao. Notice how Bob presses Barry's arm against his body unbalancing him. Bob also checks Barry's front leg with his own. This helps to protect you from your opponent's counter-attack.



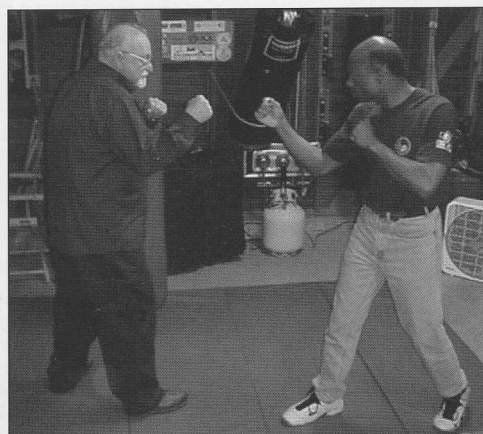
Bob starts to trap Barry's front arm, but Barry resists.



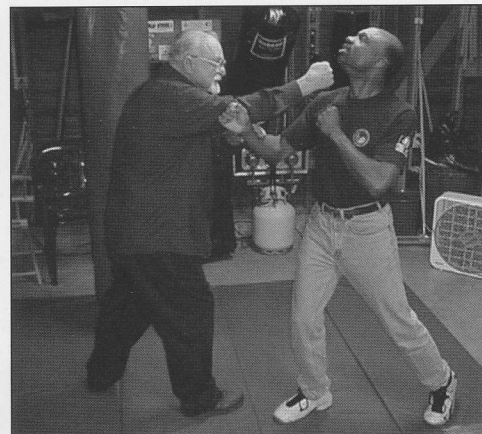
Bob, going with the flow, steps out with his left leg as he palm strikes Barry's groin,



followed by an arm break.

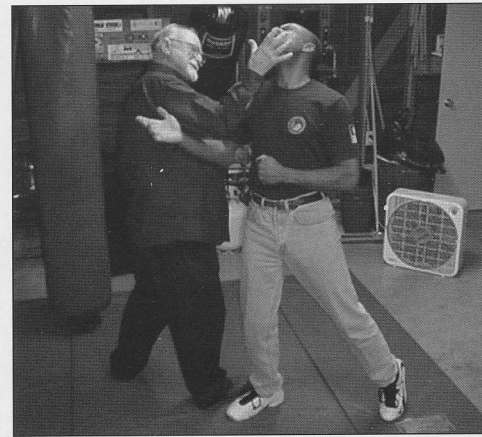


Bob and Barry square off.



Bob performs a soft pak sao to Barry's arm as he hits to his face. This sets up Bob's next move.

Bob grabs Barry's right elbow with his left hand and pulls Barry forward as he also push shuffles forward. At the same time he hits Barry's groin with a palm hit.



Bob follows up with a heavy palm strike to Barry's head.

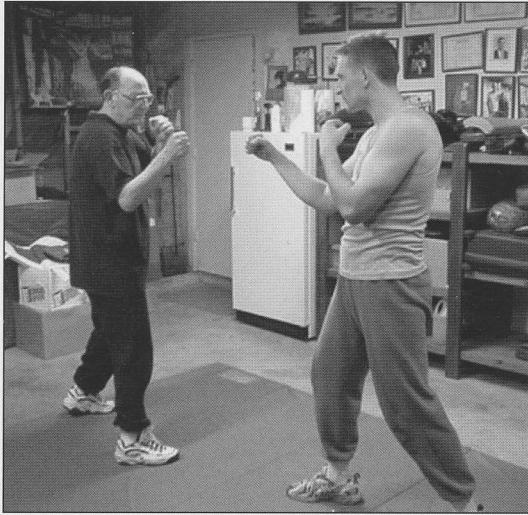
FROM THE NUCLEUS

A Short Single Angular Attack Lesson

From The Wed Night Group

By Tim Tackett

The Single Angular Attack is an important sub category of Single Direct Attack. It is essential to use when you are up against an opponent who uses a stop hit as his defense. Since you should always assume that your opponent is a worthy one, SAA is one of the safest ways to attack.

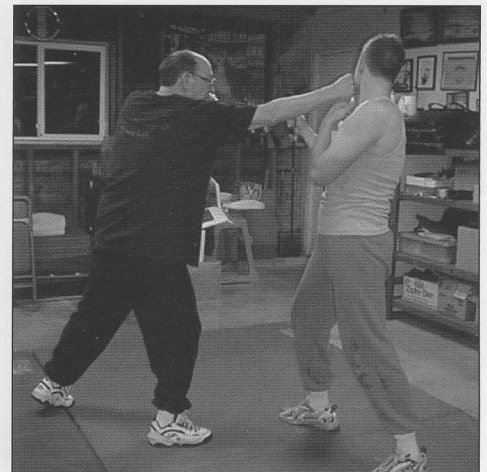
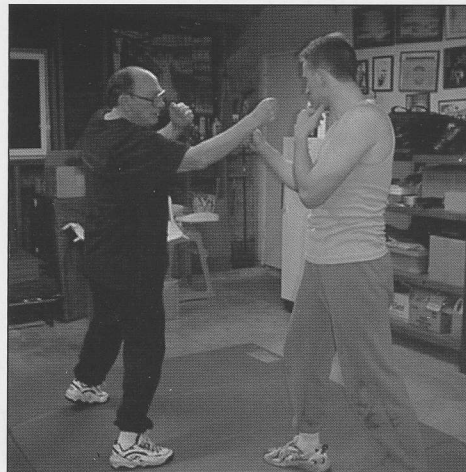
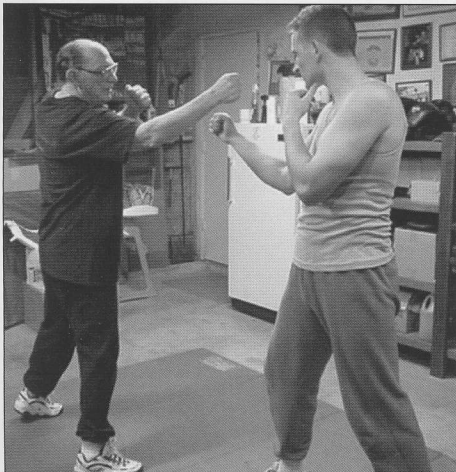


Tim Tackett squares off at the fighting measure against Jeremy Lynch. Both are in right lead.

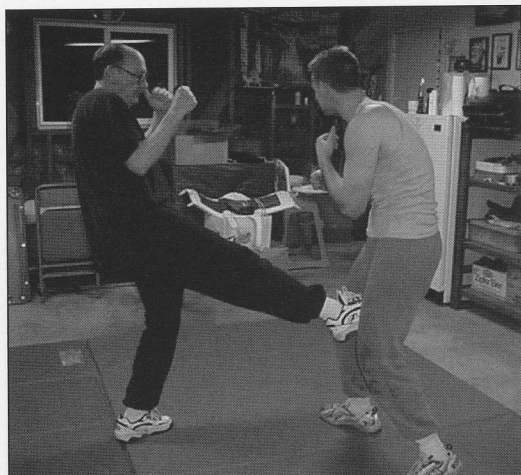


Tim, neglecting to credit his opponent with any skill, steps directly forward to attack and is met with Jeremy's stop hit.

The Single Angular Attack

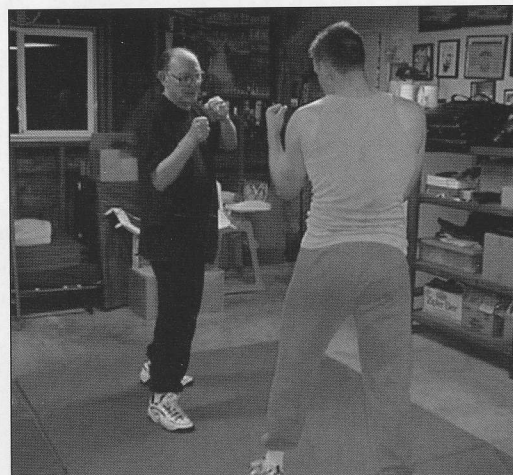


The following 3 photos should be done as 1 continuous motion. It's punch as you use curve right footwork. It's start punch, step out with right foot, and drag rear foot as you hit with a crispy (snappy) front hand lead. Notice how your front foot is between his feet and his groin is open.

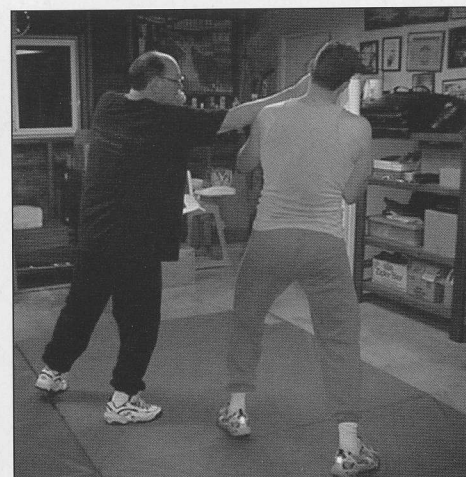
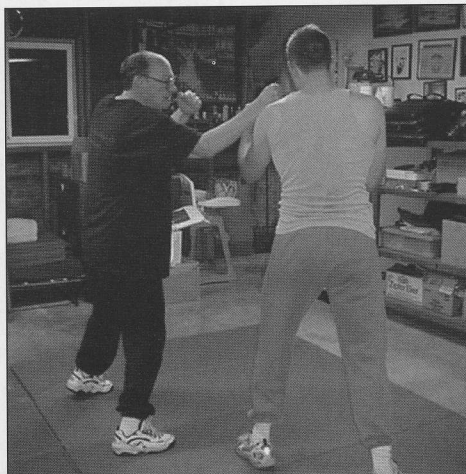
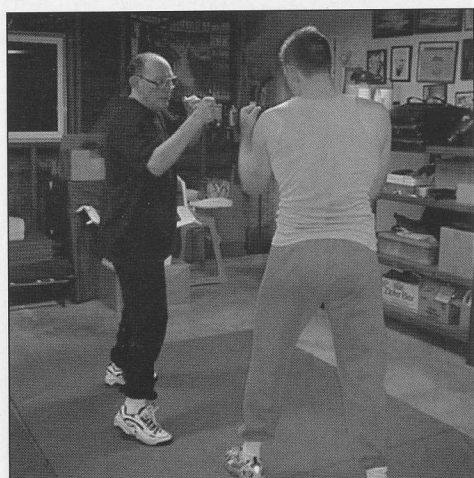


Using the JFJKD principle of taking what is offered you, kick your opponent in the groin.

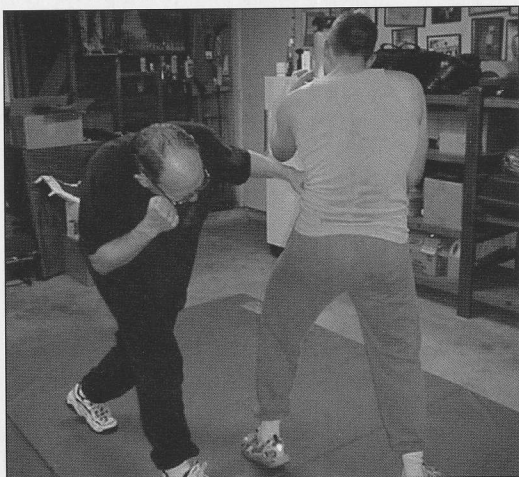
The same footwork and attack can be done from an unmatched lead.



Tim and Jeremy square off in a right to left lead.



Start punch, step out, hit as you drag your rear foot.



This time the follow up is a low rear uncrispy (heavy) body punch.



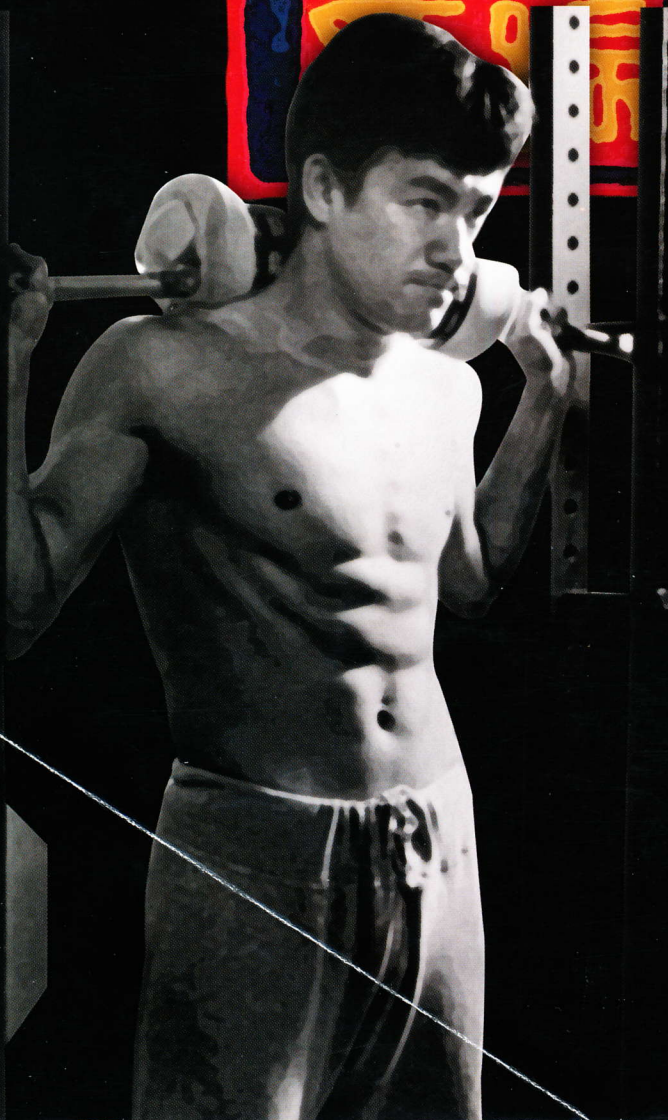
Followed by a heavy body punch to kidney.

Announcement from the Jun Fan Jeet Kune Do Wednesday Night Group

The JFJKD Wednesday Night Group is happy to announce that there is an addition to their instructors with Del Pollard coming on board. Del becomes the 9th Wednesday Night teacher. Del started his martial art training in 1962. He started his Jeet Kune Do training under Larry Hartsell in 1974. He later moved to Los Angeles and became an essential part of the old Kali Academy. Training under both Dan Inosanto and Tony Luna. Big Del will be an outstanding to our non-profit group.



JFJKD Wednesday Night Group Instructors. Bottom Row from left to right: Jeremy Lynch, Lloyd Kennedy, Tim Tackett
Top Row from left to right: Bob Bremer, Barry Dixon, Louis Berard, Del Pollard, Jim Sewell, Dennis Blue.



*"To strive actively to achieve
some goal gives your life
meaning and substance."*

— Bruce Lee